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Received Sept. 15, 1859. No.

AD MVSICAM PRACTICAM INTRODVCTIO, NON MODO

præcepta, ſed exempla quocꝫ ad uſum pue-
rorum accommodata, quàm bre-
uiſsime continens.

Conſcripta à Henrico Fabro Lichtenfelſenſi.

Impreſſa Norimbergæ in Officina Iohannis
Montani, & Vlrici Neuber, Anno
Domini M. D. L.

** M. 149a.66
Joshua Bates
31.025
Sept. 15. 1857

PRVDENTISSIMIS AT-
QVE ORNATISSIMIS VI-
ris, gubernantibus Rempub. Numburgen
ſem, dominis ſuis colendis, Henricus
Faber bonarum artium Magiſter
S P D.

NEminem ignorare arbitror, Muſices ſtudium non modò apud ueteres cultum, uerum etiam in magno præcio fuiſſe. Nam huius artis ſemina cum diuinitus hominum mentibus indita ſint, ita ut Ariſtoxenus animam ex Muſica harmonia conſtare non dubitet affirmare, naturali impetu ducti primi homines, ſtatim à condito mundo eam inuenerunt. Sacra enim Biblia teſtantur Tubal patrem eſſe canentium Cithara & Organo. Quo in loco, cum fiat mentio Muſicæ inſtrumentalis, inde facilè colligi poteſt, quia ars imitatur naturam, uocalem Muſicam, primum fuiſſe in uſu. Hoc tantùm Dei donum grato animo ſancti patres agnoſcentes, adhibuerunt rebus ſacris, ut cantus uerbo Dei additus, uehementius moueret hominum animos. Hinc ſemper in eccleſia permanſit Muſica, cui patres & Prophetæ laudantes Deum in Pſalmis & canticis, multum dediti fuerunt. Neq; ſolum in ueteri Teſtamento uſurpata fuit, ſed etiam deinde in nouo. Paulus iubet Colloſenſes canere Domino Pſalmos,

Hymnos & cantica ſpiritualia. Item Plinius ſecundus ad Traianum ſcribit Chriſtianos ſolitos ſtato die ante lucem conuenire, carmenq́ Chriſto dicere. Hæc pia conſuetudo à maioribus ad poſteros magna cura tranſmiſſa, ad nos uſq; peruenit. Quare tanto conſenſu optimorum uirorum moueamur, & hoc munus diuinum, tot ſæculis conſeruatũ, & à maioribus quaſi per manus nobis traditum, grati agnoſcamus, ſummòq; ſtudio propagemus, non curantes obtrectatorum, & uituperantium hanc artem uoces, quòd indigna ſit, in qua diſcenda aliquid operæ ponatur. Quorũ oratio, eò quòd cum ſenſu communi pugnat, & contumelioſa eſt aduerſus Deum, qui in mentes hominum transfudit artium principia, ut ijs humana uita regeretur, non opus habet longa confutatione. Plato ait propter harmonicum ſonum datas eſſe aures hominibus, procul dubio ſignificans non fruſtra, aut caſu, organa ſenſuum in hominibus condita, ſed præcipuè ob hanc cauſam, ut mirandum Dei opifitiũ in uniuerſa rerum natura conſideretur, & agnoſcatur. Hæc antiquitatis iuditia, quæ ſemper Muſicã inter artes libero & ingenuo homine dignas numerauit, ſana ingenia pluris facient, quàm ineptas calumniatorum uoculas. Etſi autem erudita Muſica uera eccleſia omnibus ætatibus uſa eſt: tamẽ & apud alias gentes imitantes ſacra, ritusq; ſanctorũ patrum, non omnino contempta iacuit. Sed hanc non tantum ad ſacros ritus: uerum etiam ad hiſtorias & ali-

as

as artes utiles uitæ humanæ adhibuerunt. Hoc modo apud Homerum Phemius canit hiſtoriam belli Traiani, Iopas in Virgilio errantem Lunam, ſolisq; labores. Atq; extant adhuc ueterum Germanorum hiſtoriæ certis cantilenis complexæ, ut hac ratione tanquam literis conſeruarentur. Adhæc, ſapientiſsimi Græcorum, Socrates, Plato, & Pythagoras, hac diſciplina non modò pueros, uerum & Adoleſcentes imbuendos curarunt, neq; id laſciuiæ aut uoluptatis cauſa, ſed quòd uiderũt liberalem & honeſtam exercitationem eſſe ad manſuefacienda ingenia utilem, cuius etiam dulcedine aſsidui labores quaſi mollirentur ac temperarentur. Quod & Quintilianus teſtatur cum ait, naturam ipſam ad tollerandos facilius labores uelut muneri nobis hanc artem dediſſe. Proinde cum Muſica Deus uerbum ſuum celebrari uoluerit, atq; ad Dei laudes decantandas, deinde ad recreationem quoq; mentium, ut alacriores ad operas redeamus, præcipuè hæc ars faciat, puto non inutiliter collocatum iri tempus, quod ſtudioſi huius diſciplinæ præceptis diſcendis impenderint. Hæc breuiter præfari uolui, ut iuuentutem paucis de artis fine, & quæ ſit inde petenda utilitas, admonerem. Nunc meum conſilium, cur hoc opuſculum ædam exponendum erit. Collegi hanc ſyluulam præceptorum, additis aliquanto pluribus exemplis, ſine quibus artes ipſæ ſunt inefficaces, pro pueris noſtræ fidei cõmiſsis, non ut è manibus excuterem ſtu-

dioſis alios autores, ſed ut aditum patefacerem eis; quò minori negotio,& maiori cum fructu legant & intelligant,qui totam rem copioſius tractarunt. Ne autem obruantur ingenia puerorum,huc uſq; uſus ſum hac in tradenda Muſica ratione: Singulis hebdomadibus duabus ſaltem horis,atq; in tribus claſsibus ſuperioribus,hoc ſtudium exercetur. Tyronibus curo prælegi præcepta in duabus chartis, ſeorſim excuſa, Deinde progreſsi primam huius opuſculi partem diſcunt: Qua benè percepta, additur tandem doctrina de gradibus, & diuerſis ſignis. Hoc enim pacto,ut mea fert opinio,exiſtimo pueros,cum ſecundum ingenij uires hæc paulatim præponantur, facilè ad artis cognitionem peruenturos,modò mediocrem adhibuerint diligentiam. Cum autem hæc mea opera, qualiſcunq; eſt, alijs probaretur, & in uicinas quaſdam ſcholas recepta eſſet, amicorum quorundam ſuaſu & autoritate,eam typis excudi ob hanc cauſam facilius paſſus ſum,ut pueri ſcribendi onere leuati,interim illud tempus diſcendis exercendisq; præceptis impendant. Volui autem ueſtro auſpicio, domini prudeutiſsimi,in publicum prodire, propter multas cauſas. Primum ut in hac re meam obſeruantiam, meumq; erga uos ſtudium probarem. Deinde ſecutus ſum in hac inſcriptione ueterem morē, quo ſedentibus ad gubernacula, literaria munera ſolent offerri, ut commendetur eis patrocinium bonarum artium ac literarum. Quia præcipuè

ad gu-

ad gubernatores pertinet cura excitandi atq; defen-
dendi ſtudia, quæ ornamento ſunt Rebuſpublicis &
eccleſiæ. Quia uerò uos pro uirili ſcholaſticas ope-
ras ſtudetis prouehere & ornare, ſimul uobis agen-
dum gratias duxi, quòd bene meremini de literarum
ſtudijs. Rogo igitur, ut hoc ſcholaſticum munus bo-
ni conſulatis, exiſtimetisq;, etiamſi hæc fortaſsis ad
ueſtram excellentiam præter decorum, tamen bono
ſtudio ſcripta eſſe. Deus optimus maximus, ueſtram
politiam, quæ eccleſiæ & puerilibus ſtudijs tranquil-
lam ſedem aliquandiu præbuit, ſeruet & defendat.
Ex noſtro Muſæolo Calendis ſeptembris Anno

1 5 4 9.

AD MVSICAM PRACTICAM INTRODVCTIO, NON modò præcepta, ſed exempla quocꝫ ad uſum puerorum accommodata, quàm breuiſsimè continens, à Henrico Fabro Lichtenfelſenſi, conſcripta.

MVSICA eſt certa canendi & modulandi ſcientia. Nomen habet à μȣσα, quod eſt cantus. Verſatur enim circa ſonos, qui aut humana uoce, aut inſtrumentis producuntur. Inuentam autem hanc artem conſtat, propter iucunditatem, & mirabiles eius effectus, ut certa ſit ratio ſuauis harmoniæ conficiendæ, qua Dei laudes decantentur, & huius uitæ aſsidui labores ea quaſi dulcedine molliantur. Ideo plericꝫ ſapientes, ut animi hominum multis curis uexati, tali ueluti ludo recreentur, huic ſtudio nõnulam operam eſſe dandam cenſuerunt.

INVENTORES MVSICÆ.

Etſi uariæ ſunt opiniones de Muſicæ inuentoribus; tamen certiſsimè huius artis inuentio Hebræis aſcribitur. Nam Tubal Muſicam, præcipue uerò inſtrumentalem, primum inueniſſe, ex quarto Geneſeos capite patet. Quæ ars poſt diluuium, circa Dauidis & Salomonis tempora, in maximo flore fuit, atcꝫ

in ea Dauid ipſe plurimum excelluit, quemadmodum, 1. Regum 16. habetur, & Pſalmi eius oſtendunt. Deinde Pythagoras eam Græcis, & Boëtius Latinis tradidit, atque à poſteritate tandem magis eſt exculta. Cuius ſcriptores præcipui ſunt, in Chorali, Guido & Iohannes Pontifex: in Figurali, Franchinus & Ioannes Tinctoris. Quos autores tantum propter hanc cauſam ſignifico, ut ſtudioſi ſciant, à quibus fontibus, poſtquam prima artis rudimenta degustarunt, plura debeant haurire.

Partes Muſicæ ſunt tres.

Theorica, Practica & Poëtica.

THEORICA ingenio ac ratione præcepta ſcrutatur, uel exactè conſyderat, reique cognitione tantum contenta eſt. Hinc Theoricum uerè uocamus Muſicum, ut qui circa res dijudicandas uerſatur.

PRACTICA præcepta artis ad uſum transfert, eaque cum agendo tum canendo exhibet, Practicum nunc Cantorem uocamus. Atque hoc diſcrimen Guido tradit ſequentibus uerbis: Muſicorum & Cantorum magna eſt diſtantia. Iſti dicunt, illi ſciunt quæ componit Muſica. In hanc ſententiam & Pontifex 2. Capite inquit. Muſicus ſemper per artem incedit.

Cantor

Cantor uerò certam aliquando uiam ſolummodo per uſum tenet.

POETICA fingit muſica carmina. Huius partis ſtudioſos Symphoniſtas paſsim uocant.

Practica autem, quam hoc loco ut traderem animum induxi meum (theoremata enim, in quibus artis abſolutio conſiſtit, cum ſint difficiliora, ſtudio Muſico prouectis erunt relinquenda) rurſus diuiditur in Choralem & figuralem,

CHORALIS eſt, quæ in ſuis notis æqualem ſeruat menſuram, ſine incremento & decremento prolationis, cuius uſus frequens eſt in choro, unde & nomen habet. Dicitur quoq; plana & uetus.



FIGVRALIS eſt quæ inæquales habet figuras, quarum quantitates nunc augentur nunc minuuntur, iuxta uariè præſcripta ſigna. Dicitur etiam Menſuralis & Noua.

Porrò ut facilius Muſica Practica à tyronibus diſceretur, hanc Iſagogen in duas partes, diuidere placuit. Primum generalia præcepta, ad cōmunē canendi diſciplinam pertinentia, docebo. Deinde ſequentur Muſicæ gradus, aliæq; præceptiones, huius artis ſtudioſis perneceſſariæ, Et hæc omnia, quanta quidem fieri poterit breuitate, trademus.

Primæ partis præcipua capita hæc erunt, Clauis, Vox, Cantus, Mutatio, Figura, Syncopatio, Clauis tranſpoſitio, Modus, Tonus & Solmiſatio.

CAPVT PRIMVM de Clauibus,

Clauis eſt uocis formandæ index, lineæ adhærens aut linearum interuallo, cantus uim & naturam indicans. Conflantur autem claues, ex ſeptem literis, A B C D E F G, quibus Γ præponitur, ut appareat Muſicam â Græcis ad Latinos translatam eſſe, & uocibus. Initium enim clauis eſt litera, finis uerô uox. Et ſunt uiginti, qnibus humanæ uocis terminus includitur, atq; patent ex ſequenti figura, quæ Græcis σύςημα, uulgo ſcala dicitur, cum propter formam, tum etiam propter uſum.

Germa

Et diuiduntur.

Geminatæ ſiue excellentes.

ee la
dd—la—ſol—
cc ſol fa
bb—fa—♮ mi—
aa la mi re

Minores uel Mediæ.

g—ſol—re—ut
f fa ut
e—la—mi—
d la ſol re
c—ſol—fa—ut
b fa ♮ mi
a—la—mi—re
G ſol re ut

Maioꝛes.

Finales

F—fa—ut—
E la mi
D—ſol—re—

Graues.

C fa ut
♮—mi—
A re
Γ—ut—

Hunc clauiũ ordinem diligenter memoriæ commen dẽt pueri, ut exacte tam deſcendendo quàm aſcendẽ do enumerare poſsint. Nam ex his exiguis princi-pijs pleraqꝫ extruuntur, quæ in prima parte ſolent tradi. Quare hæc puerilia initia minime erunt negli-

 genda.

genda, præſertim ijs, qui aliquem fructum ex ſequentibus percipere cupiunt. Contemptores uerò horum fontium, ſatis graues ſuæ inſcitiæ dabunt pœnas. Non enim poterunt diſcernere, quid inter uarias uoces clauesq; interſit, qui ſit cuiuſuis cantilenæ ſitus, quantum uoces inter ſe diſtent, quomodo mutandum ſit &c. multo minus peruenient ad grauiora. Meminerint etiam hoc loco pueri, quòd, etſi has uiginti claues in cantu Figurali, aliqua cantio infra aut ſupra exceſſerit: tamen prior ordo literarum ac ſyllabarum ſeruetur. Quia claues ab eadem litera incipientes diſtant per octauam. Et de octauis idem iudicium eſt, quantum ad uoces & naturam cantus attinet.

De Clauibus ſignatis.

Claues ſignatæ ſunt, quæ in cantus exordio per certas Figuras expreſſe ponuntur. Nam aliæ omnes diſsimulantur omiſsis ipſarum literis. Quia non eſt opus ſingulas claues ordine cantilenis præſcribere, cum id paucioribus poſsit expediri, teſte Franchino. Ad reliquæ per ſignatas & aſcendendo & deſcendendo facilimè patefient, & depræhendentur.

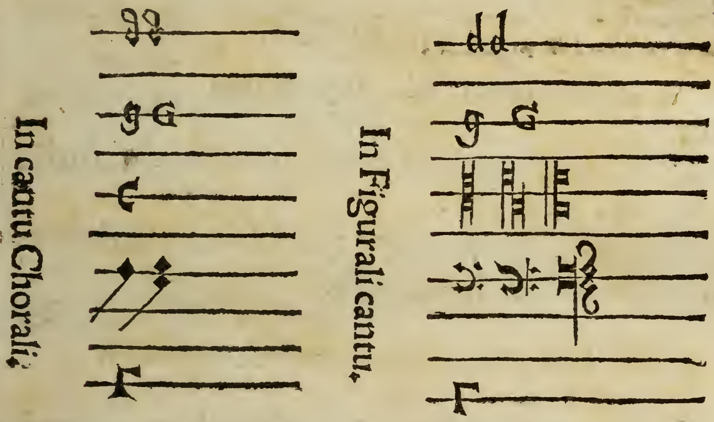
Signatarum quædam ſunt principales, quædam minus principales.

Principales ſunt quinq; Γ, F, c, g, & d d, quæ in omnibus cantilenis ſtatim à principijs ſingulorum curſuum certæ lineæ præſcriptæ, locum ſcalæ indi-

can

cant. Ex his uſitatiores ſunt, F, & c, quas ueteres coloribus pinxerunt c, croco, F, minio, ut ſtatim cantaturi uiderent, quæ clauis quibus lineis & ſpacijs certo attribuenda eſſet. Nos iam utimur tantum literis uel alijs ſignis, quibus omiſſis, omnino cæca eſt cantilena, atque ut Guidonis uerbis utar, talis eſt, qualis funem dum non habet putens.

Signantur autem ſic in utroq; cantu.



Et ponuntur omnes in linea, diſtantq; inter ſe per quintam, præter F â Γ per ſeptimam.

Minus principales ſunt duæ, ſcilicet, b rotundum & ♮ quadratum uel ✗ cancellatum, quarum ad cantus reſerationem non permagnus eſt uſus, tantũ cantilenæ qualitatẽ mi ne an fa in b fa ♮ mi cantandũ ſit demonſtrant. Signantur autem ſemper ſub claue c, Interdum etam illis utimur ad uoces fictas obiter illapſas, ut Paulo poſt ſequetur.

Caput

CAPVT SECVNDVM
de uocibus.

Vox eſt ſyllaba qua clauium Tenor exprimitur. Sunt autem ſex uoces quibus omnem cantum addiſcimus & exprimimus, uidelicet, ut, re, mi, fa, ſol, la, easq; Guidonem ex hymno, ut queant laxis, ſumpſiſſe & literis muſicalibus applicauiſſe, certum eſt.

quem [illegible] de Sancto Iohanne verſus in [illegible] Ut queant laxis Reſonare fibris Mira geſtorum Famuli tuorum Solue polluti labii reatum Sancte Iohannes

Et ſunt duplices
Inferiores & Superiores

Inferiores, quibus utimur quando cantus deſcendit. ſunt tres, ut, re, mi,

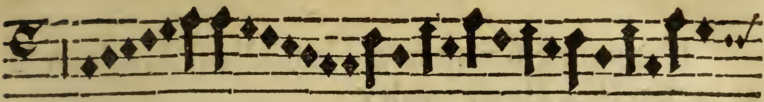
Superiores, quibus utimur quando cantus deſcendit, ſimiliter tres ſunt, fa, ſol, la.

Differunt autem uoces inter ſe tripliciter

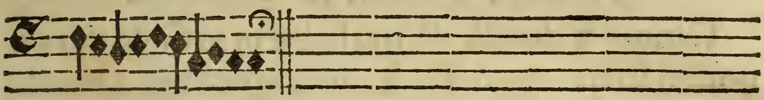
ut	fa	dicuntur	molles	quia	mollem	redd-ũt ſonũ	
re	ſol		naturales		mediocrem		
mi	la		duræ		durum		

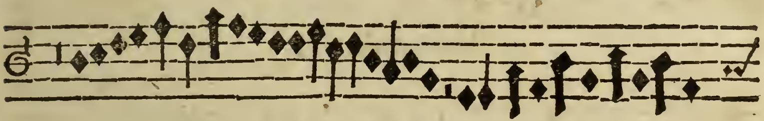
His uocibus non licet alias affingere, quia ſufficiunt ad omnem cantum modulandum, cum in mutationibus ſubindè repetantur.

Exerci-



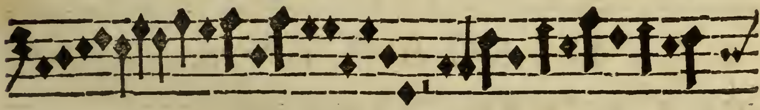
TENOR.



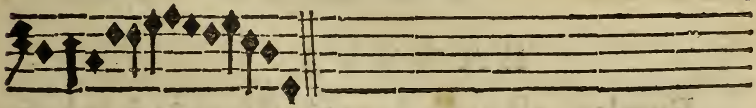


DISCANTVS.





BASSVS.



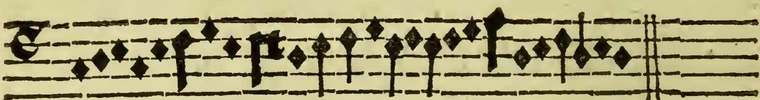
CAPVT TERTIVM
de Cantu.

Cantus eſt ſex uocum Muſicalium continua & apta digeſtio. Et eſt triplex

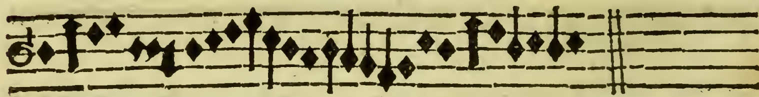
♮ duralis, bmollis, & Naturalis.

Cantus ♮ duralis eſt, qui habet ut in G,& duram uocem ſcilicet mi,in bfa ♮ mi.Cognoſcitur quando in regione b nihil eſt ſignatum. aut quando ♮ quadratum aut cancellatum ✱ est signatum.

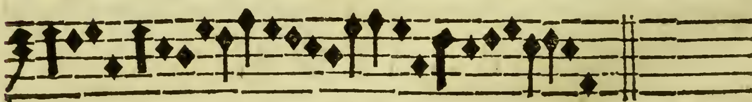
Exemplum:



TENOR.



DISCANTVS.

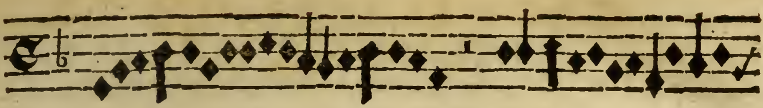


BASSVS

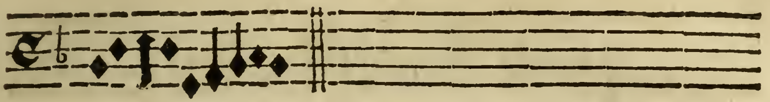
Bmolaris eſt qui habet ut in F faut,& fa in befa♮ mi. Cognoſcitur ex præſcriptione b rotundi.

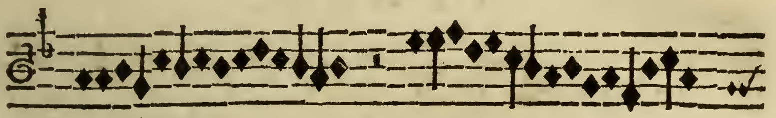
Exem-

Exemplum.

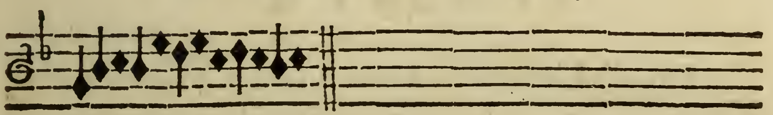


TENOR.





DISCANTVS.





BASSVS.



Naturalis eſt qui neq; mollem neq; duram uocem in b claue attingit, ſed tantum ſex uocibus Muſicalibus contentus eſt. Incipit enim in C & quieſcit in a.

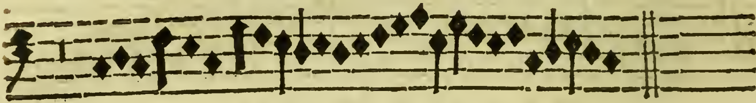
Exemplum.



DISCANTVS.



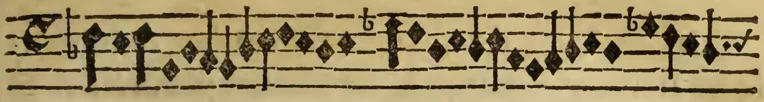
TENOR.



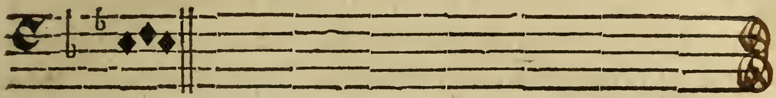
PASSVS.

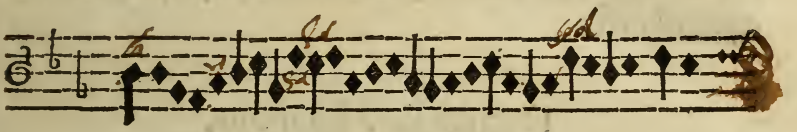
Porrò his ſuperioribus additur etiam cantus, quem Muſici fictum uocant, quando uox canitur in claue aliqua, in qua eſſentialiter non ineſt, neq; in eius octaua, ut, mi in F faut, fa in alamire: Quo utimur propter Euphoniam cantus, ac ad euitanda prohibita interualla. Duo ſunt eius ſigna, b rotundum in in locis bmollaribus, & ♮ quadratum uel ※ cancellatum in locis ♮ duralibus, quorum illud fa, hoc uerò mi deſignat.

Exemplum.

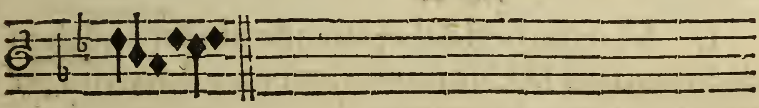


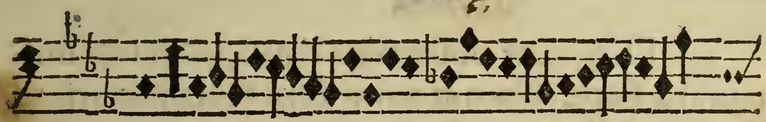
TENOR.



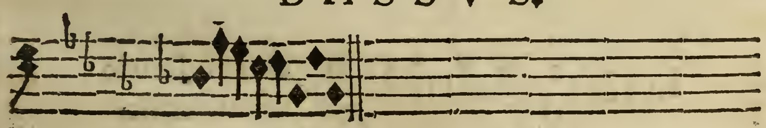


DISCANTVS.





BASSVS.



de Mutatione.

Mutatio eſt uocis in uocem in eadem claue conſona uariatio, quæ propter uocũm paucitatem & notularum pluralitatem inuenta eſt.

Quando enim in cantu, eo quòd ſex tantum uoces nobis ſunt, amplius aſcẽdere uel deſcendere nõ poſſumus, tum neceſſario fit mutatio, & pro ſuperiori uoce, inferior, & rurſus pro inferiori ſuperior uox recipienda eſt.

Regulæ de Mutatione.

PRIMA

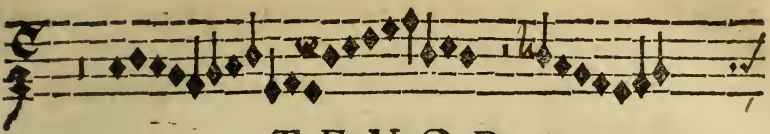
1. Mutatio fieri debet aſcendendo per re, deſcendẽdo uerò per la. Cum autem hæ uoces defecerint per uiciniores mutandum erit.

SECVNDA

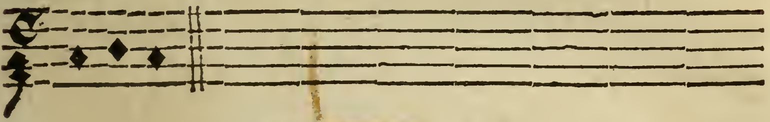
2. Diligenter obſeruabis claues, in quibus mutationes fiunt. Nam in cantu duro mutamus tribus clauibus ſcilicet, a, e, & d

In a &	e	ſumimus	la	deſcendendo
	d		re	aſcendendo

Exemplum.

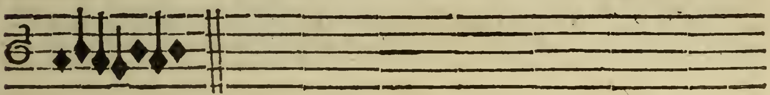


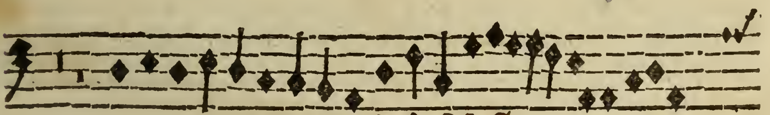
TENOR.





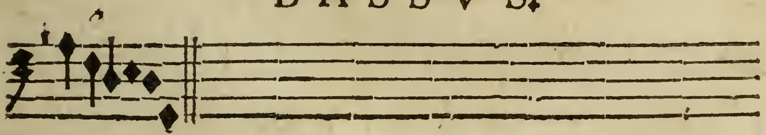
DISCANTVS.



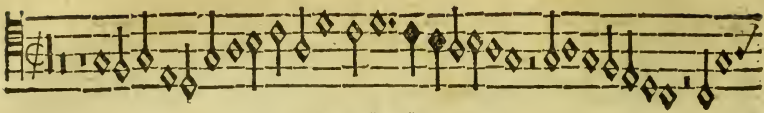


BASSVS

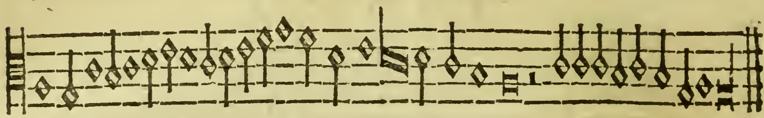
BASSVS.

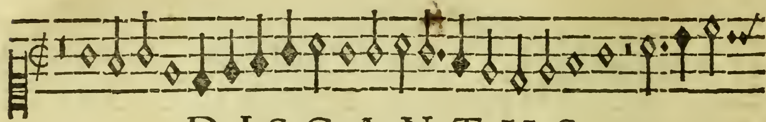


Aliud Exemplum in cantu Figurali.

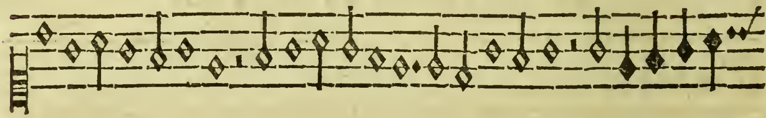


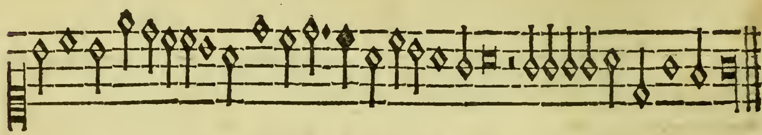
TENOR.

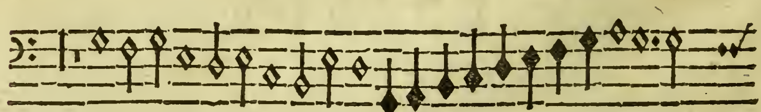




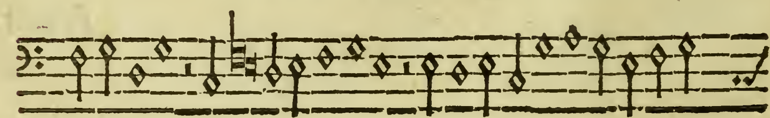
DISCANTVS.

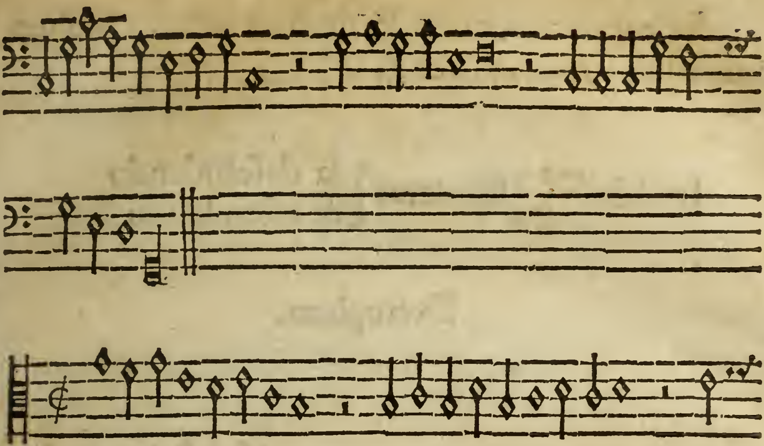




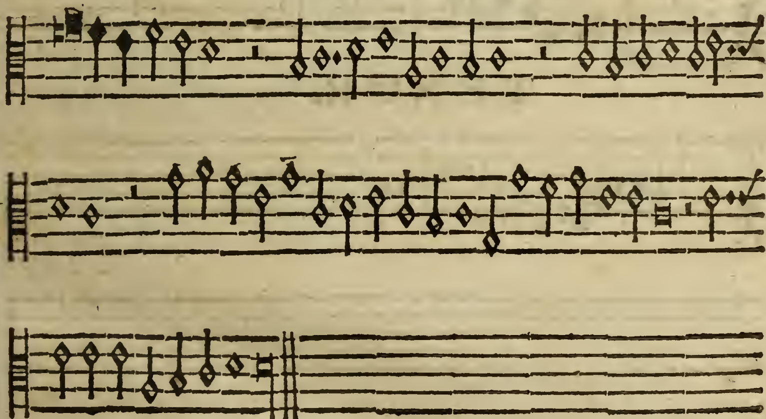


BASSVS.





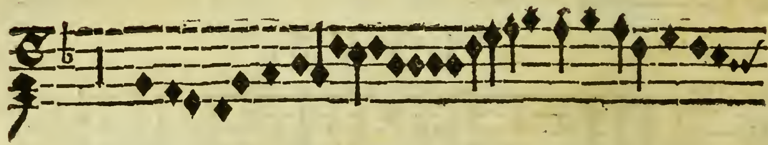
ALTVS.



In cantu autem molli ſimiliter tribus clauibus mutamus, ſcilicet, d, a & g.

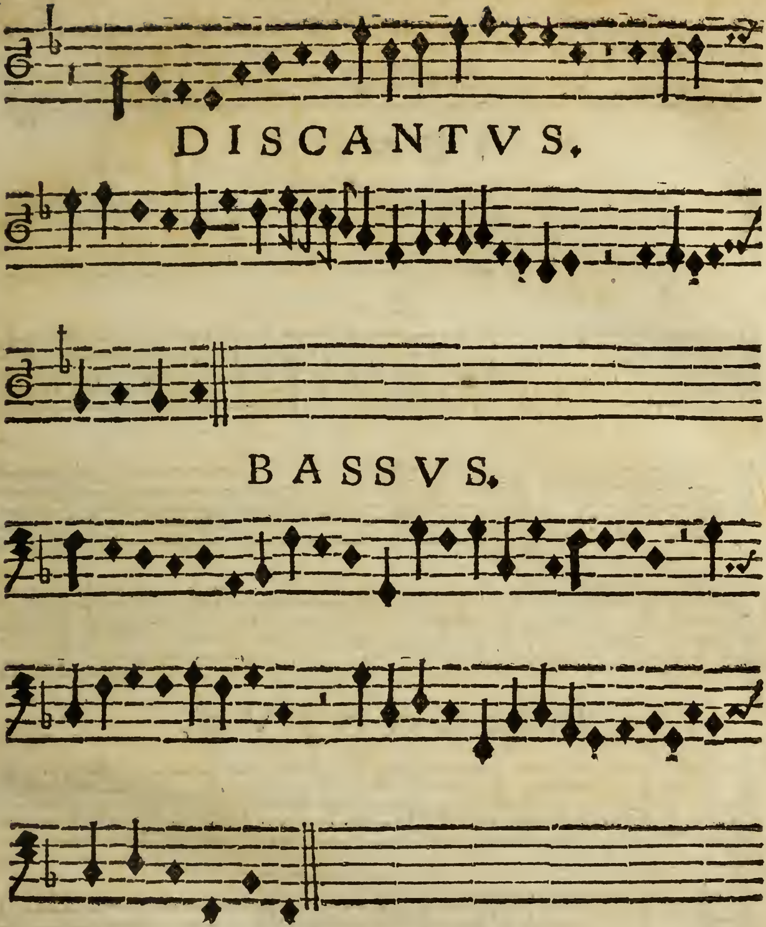
In d &	a	ſumimus	la deſcendendo
	g		re aſcendendo

Exemplum.

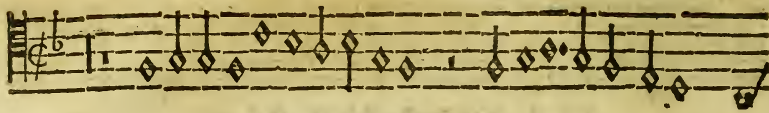


TENOR.

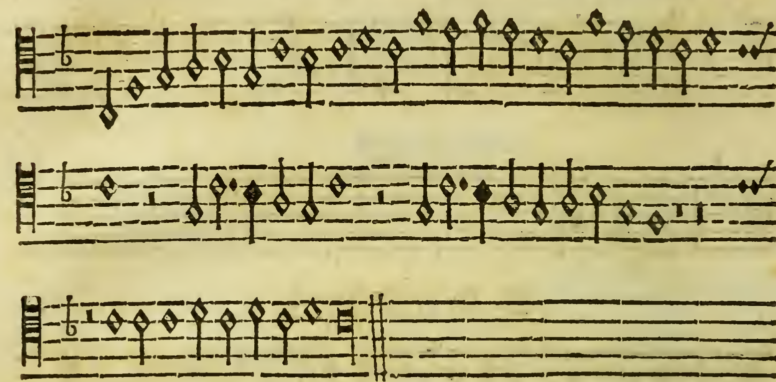


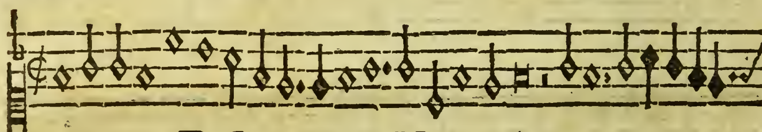

DISCANTVS.
BASSVS.

Aliud Exemplum.

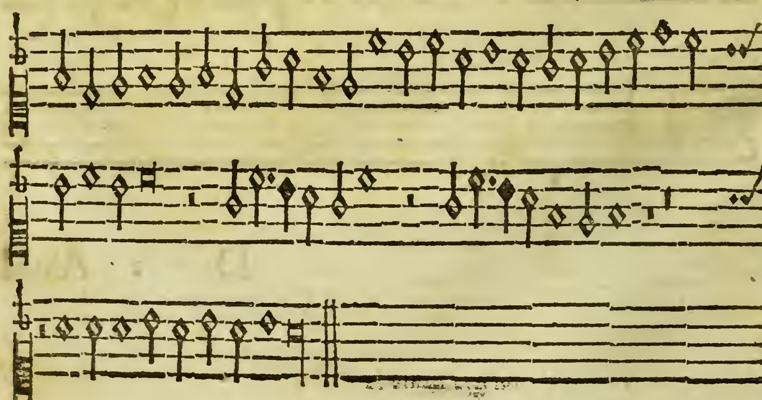


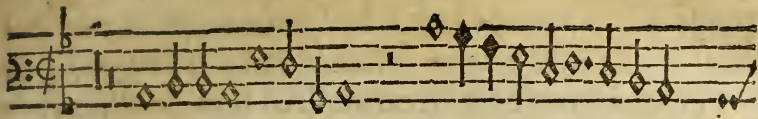
TENOR.



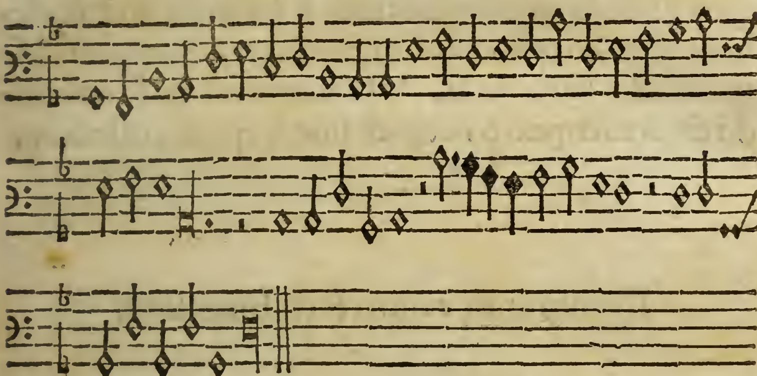


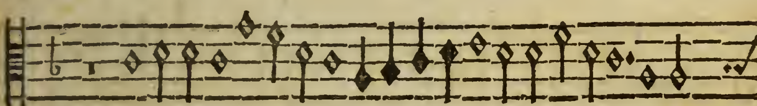
DISCANTVS.



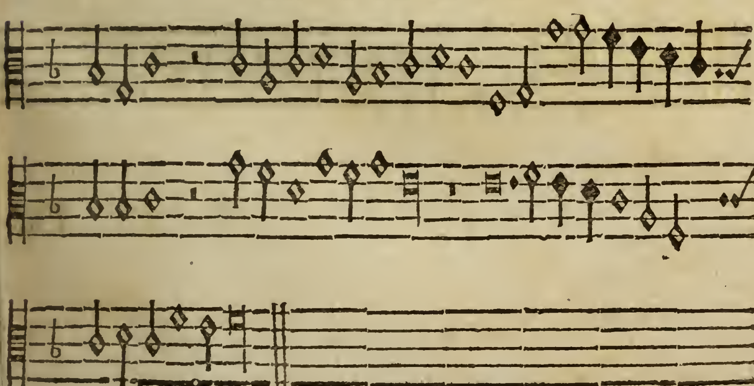


BASSVS.





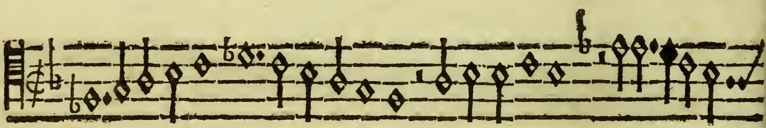
ALTVS.



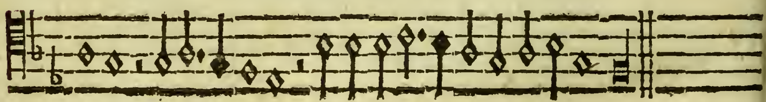
In cantu naturali prorſus nulla fit mutatio, quia perpetuo in ſex uocibus Muſicalibus uerſatur, ac eas neq; aſcendendo neq; deſcendendo tranſgreditur.

Mutationes, quæ in cantu ficto fiunt, nullius ſunt ferè laboris, ſi tantum hanc regulam obſeruaueris, quæ prioribus quoq; conuenit. In tertia ante fa, debet mutatio inchoari, aſcendendo quidem in re, deſcendendo uero in la. Vbi autem mi uel fa cantandũ ſit, præſcriptio b rotundi ſiue ♮ quadri oſtendit.

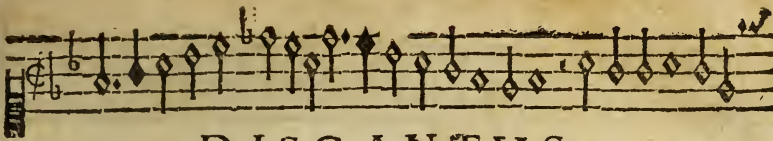
Exemplum cantus Ficti bmollaris.



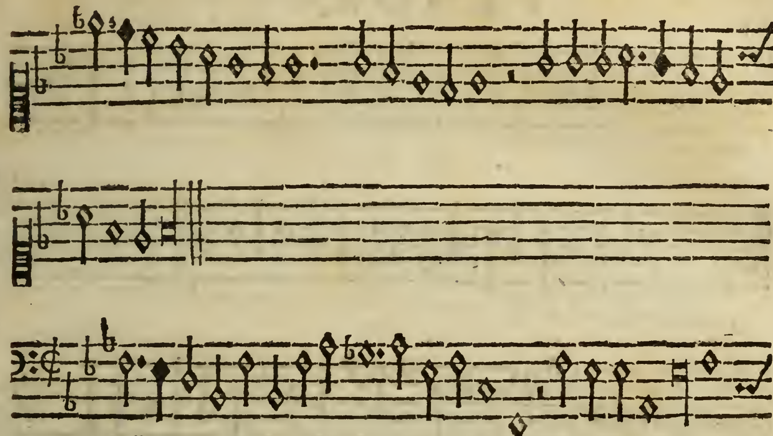
TENOR.



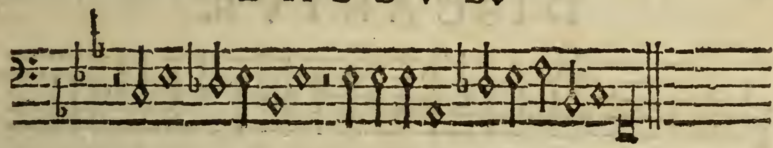
Diſ-



DISCANTVS.

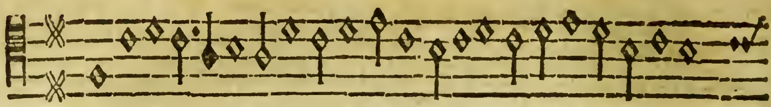


BASSVS.

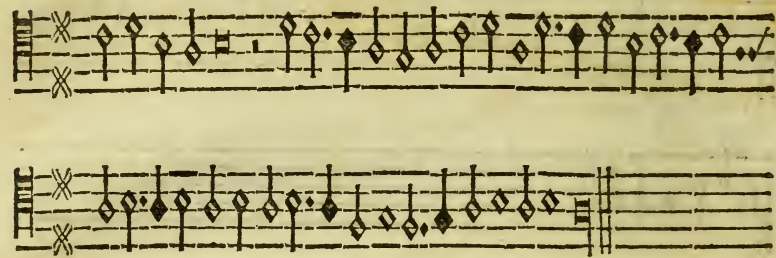


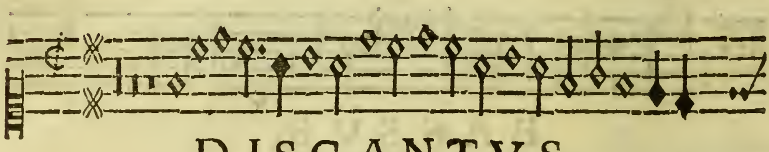
Ex-

Exemplum cantus Ficti ♮ duri.

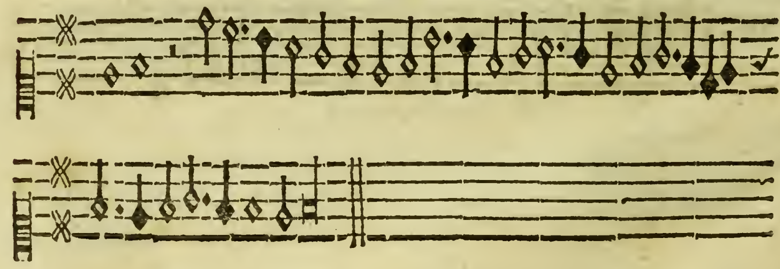


TENOR.

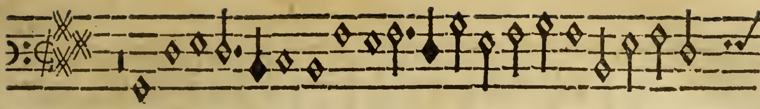




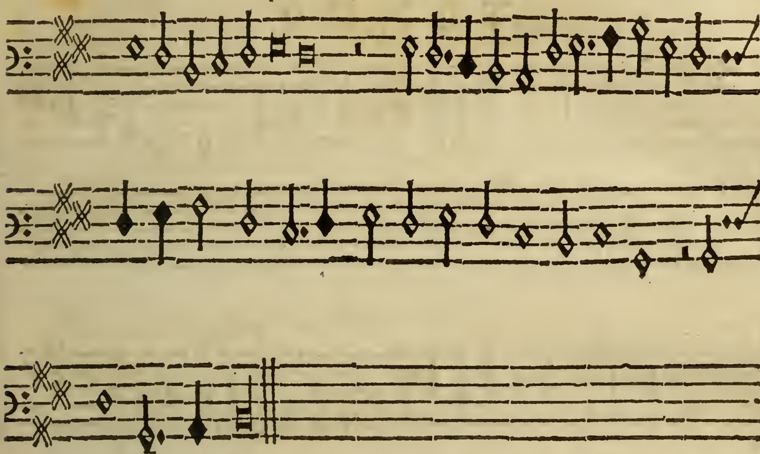
DISCANTVS.



Baſſus

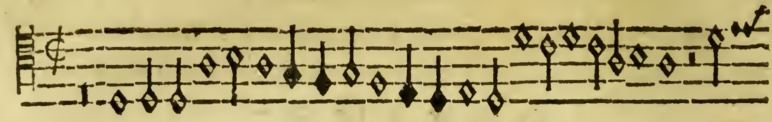


PASSVS.

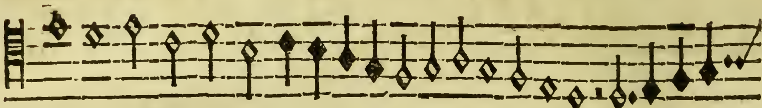


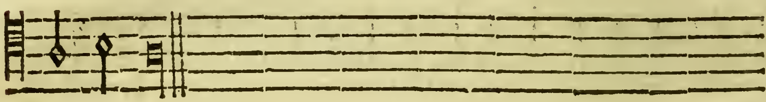
In canticis primi & ſecundi toni, quando ſupra la unica tantum uox ponitur, ea canenda eſt per fa ſine mutatione.

Exemplum

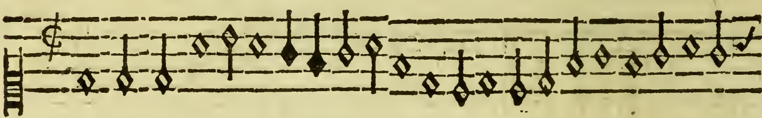


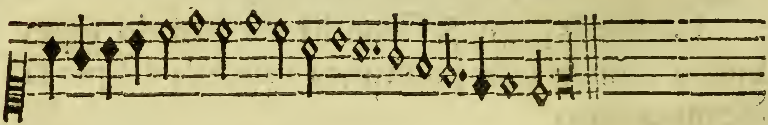
TENOR.



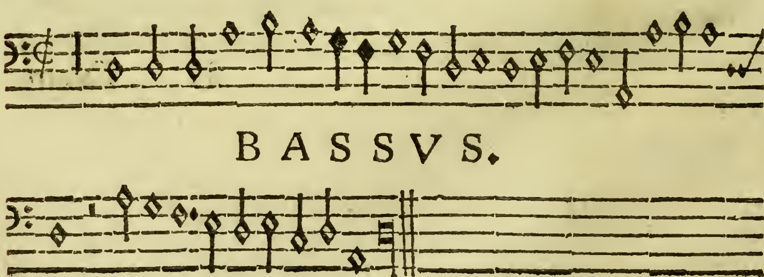


DISCANTVS.





BASSVS.



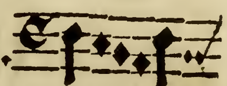
CAPVT QVINTVM, de Figuris

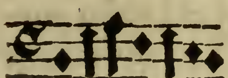
Figura eſt ſignum quod uel uoce profertur, uel ſilentio menſuratur. Ex qua definitione patet figuram diuidi in notas & pauſas.

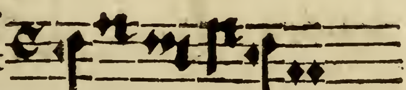
Nota eſt character modulaminis lineæ uel linearum interuallo aſſcriptus, qui cantus intenſionem aut remiſsionem deſignat.

Nota eſt duplex

Choralis & Figuralis. Aliæ enim notæ pinguntur in Cantilenis, quibus quotidie in choro utimur, Aliæ in figurali cantu, quæ forma & ipſa menſura inter ſe differunt. Atq; hæ utriuſq; cantus notulæ in ſimplices & ligatas diuiduntur.

Simplex nota eſt quæ nulli adhæret. 

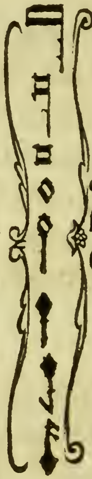


Ligata uero eſt, quæ alteri cõtinue iungitur, ut 

Obiter hoc loco ſciant pueri, receptum eſſe â neotericis Muſicis, quòd in cantilenis choralibus, quando diuerſæ uoces iuſtam harmoniam conficiunt, hæc nota ◆ uel pro ſemibreui ◇, & deinde recipies uirgulam ſic , pro minima ponitur.

iSmplicium notarum in cantu Figurali octo

ſunt ſpecies, quæ ualore ac figuris inuicem diffe-
runt. Vna enim aliter pingitur atq; profertur, quàm alia. Nec ſunt eiuſdem ualoris, ut Chorales notulæ, ſed iam corripiuntur, iam producuntur iuxta ſignorum & figurarum uarietatem. Quarum nomina hæc ſunt.



Maxima		8
Longa		4
Breuis		2
Semibreuis	quæ tali figura pingitur. & in his ſignis ₵ C2 Ɔ	1
Minima		2
Semiminima		4
Fuſa		8
Semifuſa		16

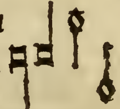
(8, 4, 2:) ualet ſemi tactibus.

(2, 4, 8, 16:) tactu minore menſurantur.

Hunc communem notarum ualorem ideo adijcere libuit, ut ſignificarem prius tyrones diligenter exercendos eſſe in cantilenis, quibus hæc uſitatiſſima ſigna præfixa ſunt: quàm illa grauiora de gradibus

dibus præcepta aggrediantur, ubi figuræ ſubinde aliam quantitatem accipiunt, pro ſignorum diuerſitate. Nam quando puer illi ſimplicitati cantus non bene aſſueuerit, ea quæ ſequentur, & ad quandam Muſices perfectionem pertinent, quia difficiliora apparebunt, aut prorſus abijciet, aut certè contemnet.

Regulæ generales de notis ſimplicibus.

1. Idem eſt in notis ſimplicibus, cum cauda ſurſum uel deorſum trahitur, hoc modo. 

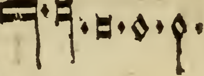
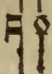
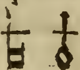
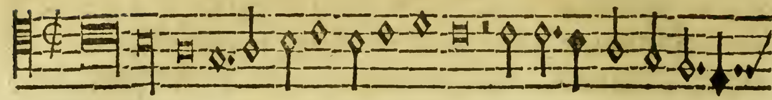
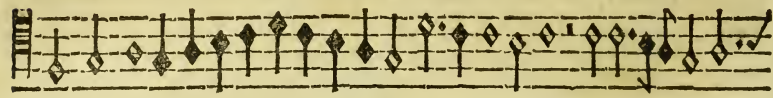
Punctus à tergo notulis aſcriptus, dimidio eas ualore adhuc auget, ut 

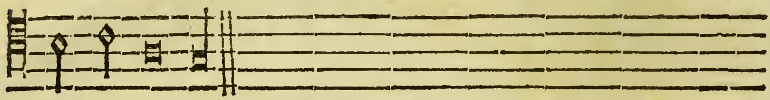
Figura duabus deſcripta caudis, nullam habere putatur,  Item quando uirgula per caudam ducitur, ut 

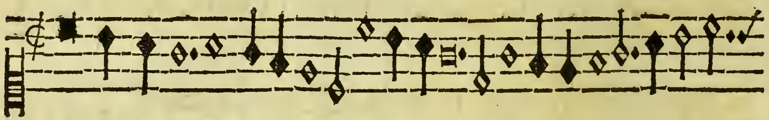
Exemplum ſimplicium figurarum.



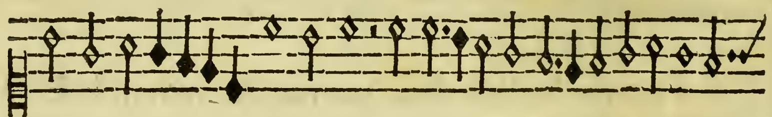
TENOR.

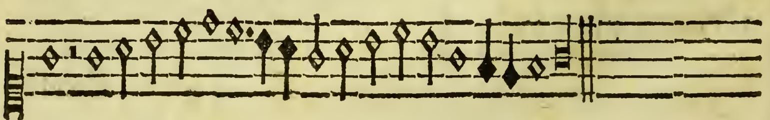




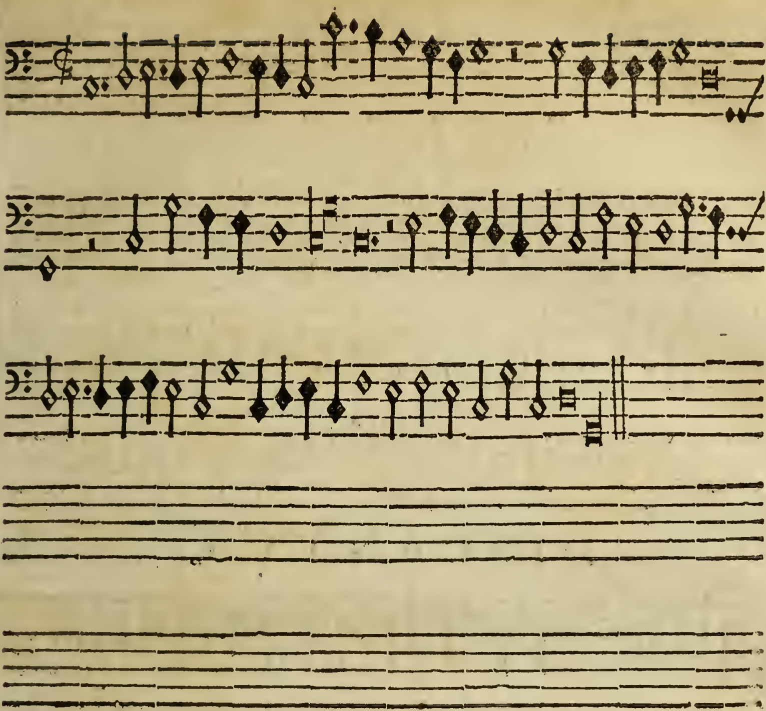


DISCANTVS.



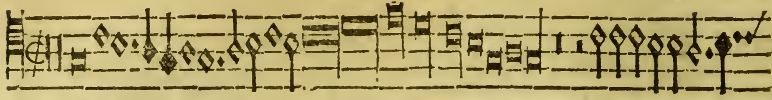


BASSVS.

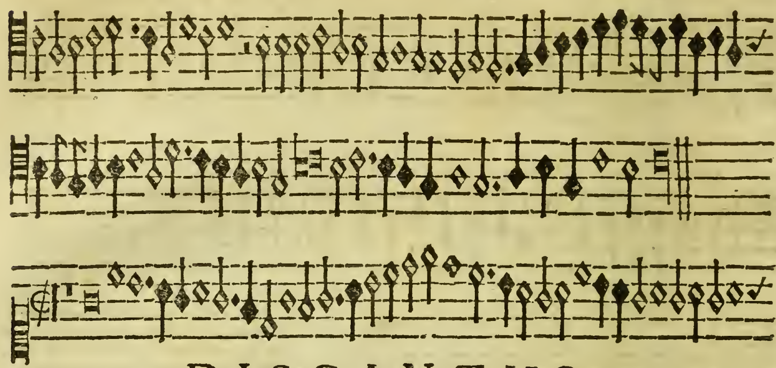


Aliud

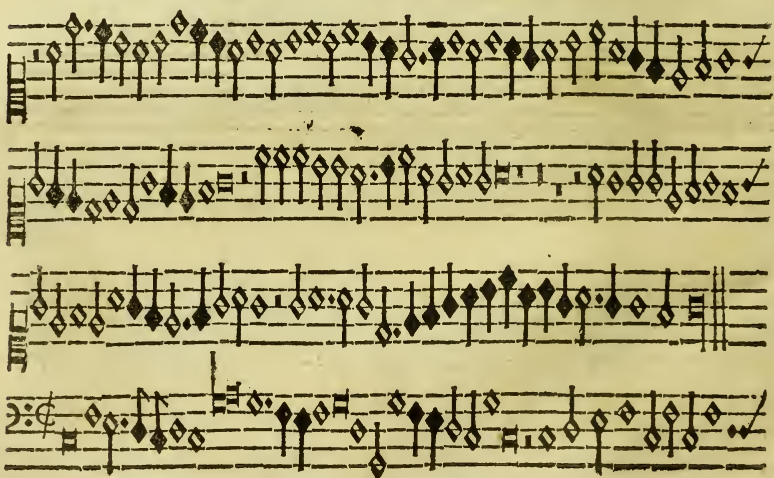
Aliud exemplũ de figuris ſimplicibus,quauor uocũ.



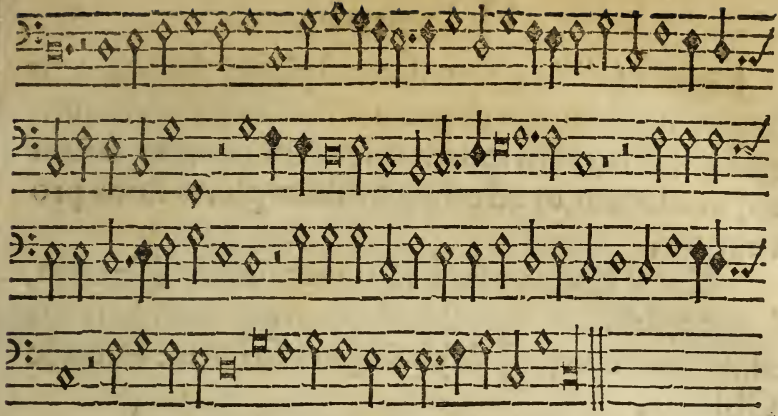
TENOR.



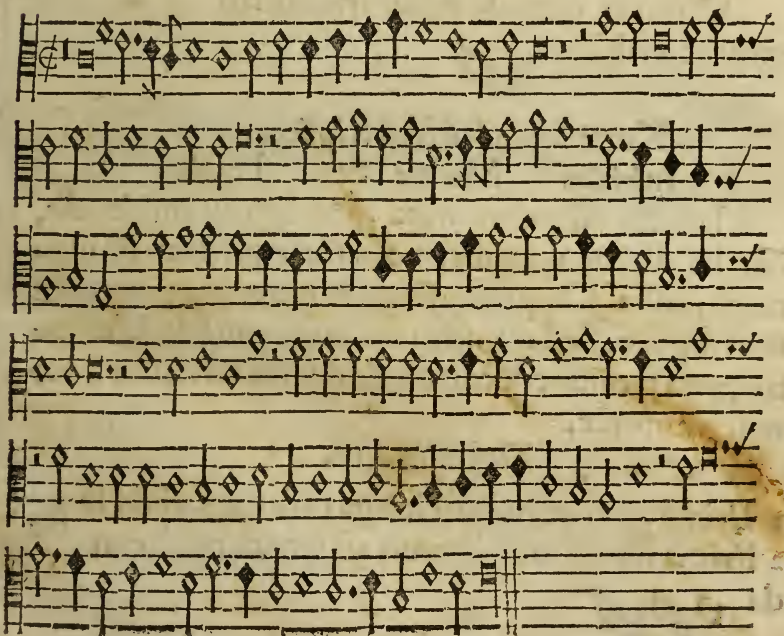
DISCANTVS.



BASSVS.

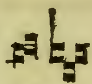


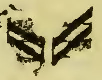
ALTVS.



Ligatura dicitur,cum duæ uel plures ſimplices notæ,per uirgulam in dextra uel ſiniſtra parte coniunguntur. Atq; eam inuentam putant propter textus applicationem,ut ad unam ſillabam plures notæ proferantur.

Notæ ligabiles ſunt tantum quatuor,Maxima, Longa,Breuis & Semibreuis,quarum quælibet(maxima tamē excepta) duplici figura ſcribitur: Recta & Obliqua.

Recta,quando notæ ſunt quadratæ 

Obliqua, quando notæ tranſuerſo corpore ſcribūtur. 

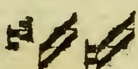
Notæ ligabiles ſunt triplices.

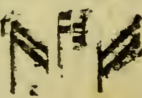
Initiales Mediæ & Finales

Initialis eſt prima nota quæ ligaturam claudit, Media dicitur quælibet nota inter primam & ultimam poſita. De quibus ſingulis nunc proponendæ ſunt regulæ. Sed retinebo uerſiculos in ſchola uſitatos,quia facilius ediſcuntur,& deinde ternatius inhærent memoriæ.

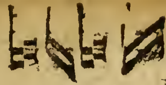
De Initialibus.

1 Prima carens cauda fit longa cadente ſecūda 

2 Prima carens cauda breuis eſt ſcandente ſecunda 

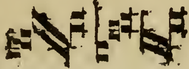
3 Eſtq; breuis caudam ſi læua parte remittit 

4 Semibreuis fertur ſurſum ſi duxerit illam unà cum proxima ſequente.



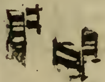
De medijs datur regula una.

Quælibet è medio breuis eſt, una excipienda, ſcilicet, ſequens initialem quæ in ſiniſtro latere caudam ſurſum protendit.

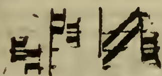


De ultimis tres traduutur, regulæ.

1 Vltima conſcendens breuis eſt quæcumq; ligata



2 Vltima dependens quadrangula ſit tibi longa



3 Eſt obliqua breuis ſemper finalis habenda.

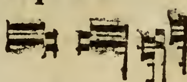


Exceptio quæ ad ſingulas has regulas recitanda eſt, Excipitur caudam tollens ex parte ſiniſtra.



Regula generales de Ligaturis

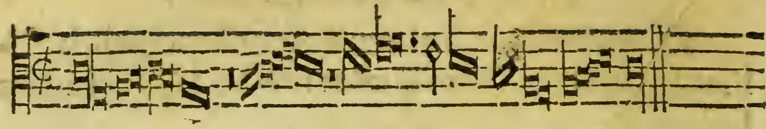
1 Maxima & Longæ ex dextris caudis, quæ ei ſunt proprie, in ligaturis facile cognoſcũtur



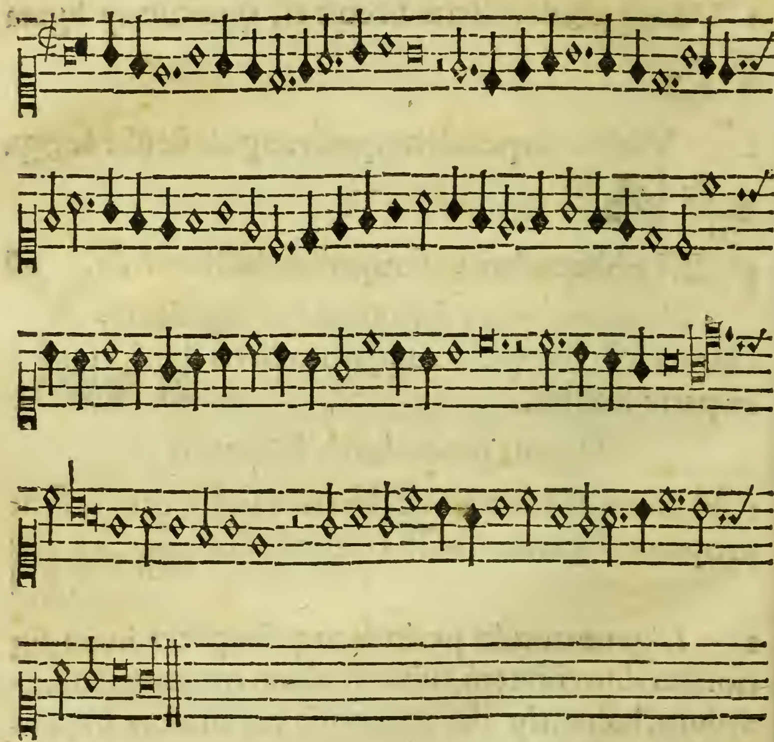
2 Ligatæ notulæ perinde atq; ſimplices, iuxta ſignorum diuerſitatem, ſubinde aliam quantitatem accipiunt, habentq; alia accidentia communia imperfectionem, & alterationem.

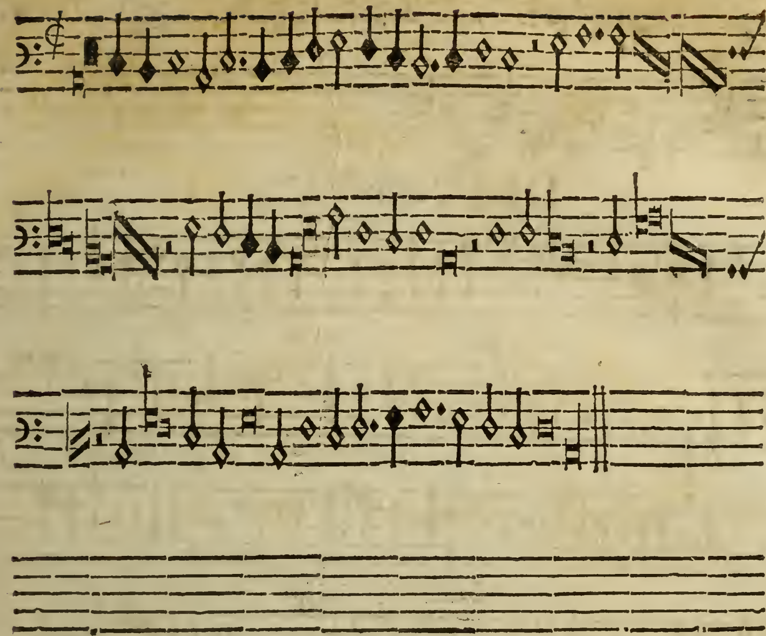
Exemplum.

TENOR.



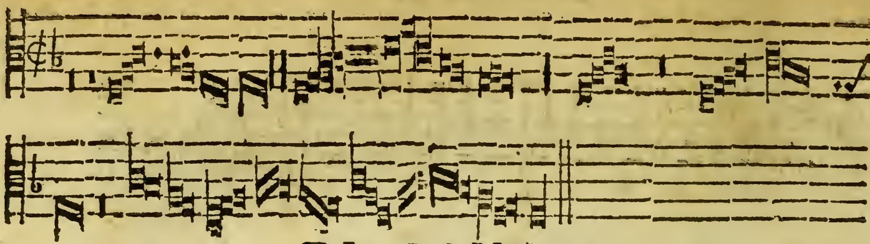
DISCANTVS.





Aliud exemplum de Ligaturis
quatuor uocum.

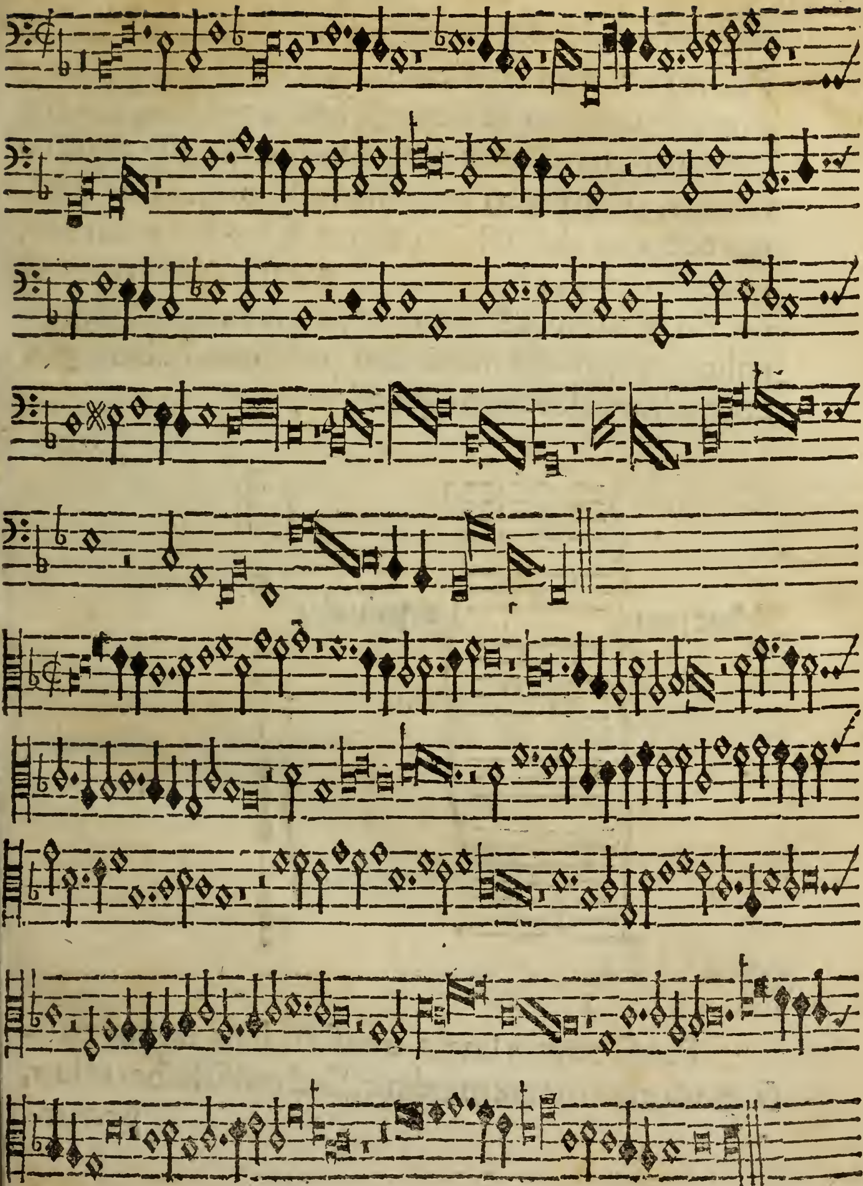
TENOR.



DISCANTVS.



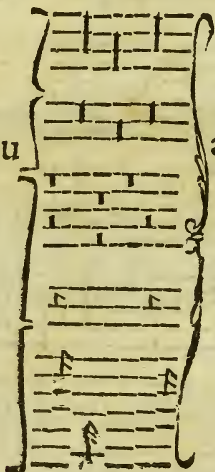
BASSVS



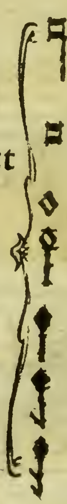
De Pauſis.

Pauſa, ut franchinus definit, eſt figura artificioſam â cantu deſiſtentiam demonſtrans. Fit autem pauſa, quando uirgula per lineas & ſpacia trahitur, atq; indicat, tot tactus quot ipſa ualet ſilentio eſſe menſurandos. Et propter anhelitus refectionem, ne ſpiritus cantanti deficiat, & propter dulcedinem cantus, præcipuè pauſas inuentas eſſe conſtat. Nam ſicut canendo notulis, ita & tacendo pauſis utimur. Singulæ enim notæ, præter maximam, peculiares habent pauſas, quibus ualore correſpondent,

Hæc pauſa

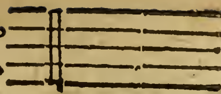


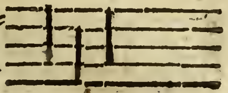
æquiualet



Pauſa omnes lineas tranſcendens dicitur pauſa modi maioris uel maximæ. Sed nullū habet uſum,

præter-

præterquam in fine cantus poſita, omnes uoces ſimul ceſſare ſignificat. 

Pauſa uerò, quæ tria ſpacia occupat, quartamq́ lineam contingit, dicitur modalis, quia tantum in modo minore perfecto, quem etiã indicat, ponitur, & ualet longa perfecta. 

Eſt & pauſa quæ generalis dicitur, quando hemiciclus cum puncto, ſupra uel infra notas ſcribitur, hoc modo. Sed nihil cum ualore commune habet, tantum ceſſationem omnibus uocibus inducit.

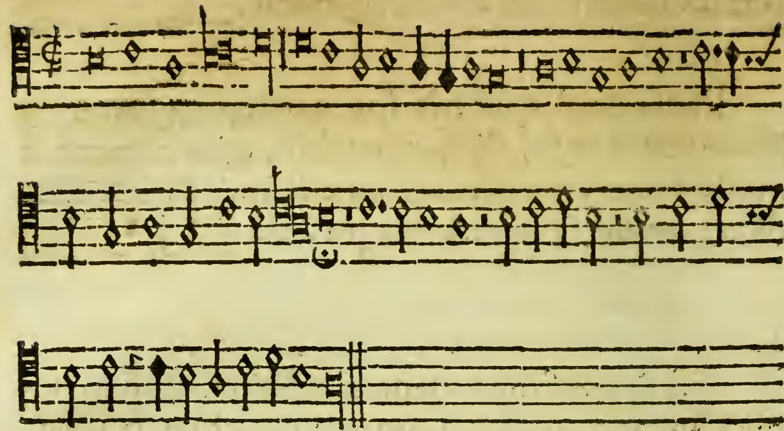
Regula.

Pauſæ per omnia ſuis notis æquiualent, præterquàm quòd alterationem & imperfectionem non admittunt.

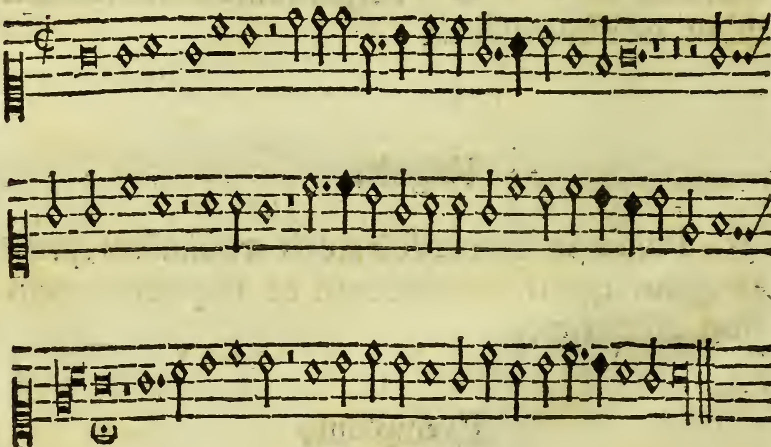
Exemplum.

G Tenor

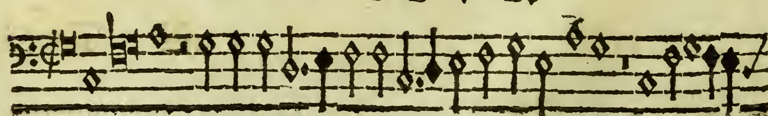
TENOR.

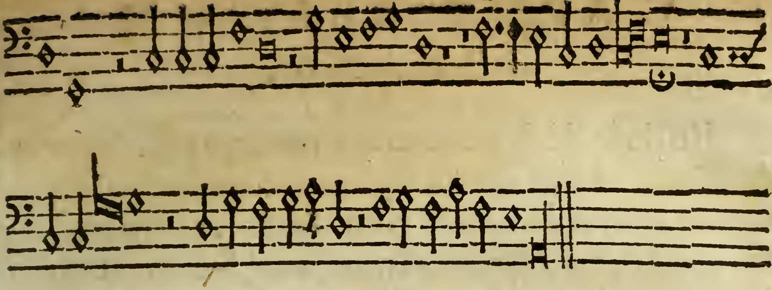


DISCANTVS.

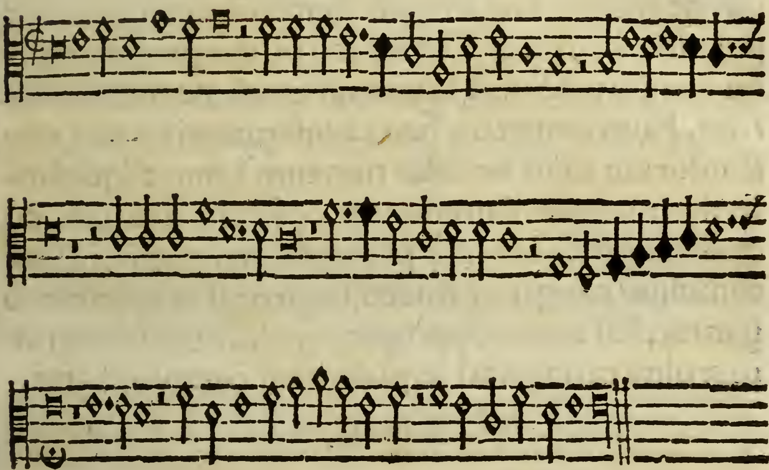


BASSVS.





ALTVS.



CAPVT SEXTVM de Syncopatione.

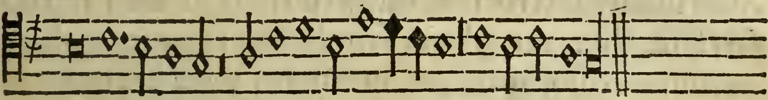
Etſi hæc de Syncopatione præcepta alio loco tradi ſolent: tamen ſtatim figurarum tractationi libuit ſubiungere, & hoc ideo, cum ualde frequens eius uſus exiſtat, ut admonerentur pueri, ſumma cum diligentia obſeruandum eſſe, quando inter cantandũ maiores notulæ minoribus contra tactum immiſcentur, ne propter reciprocum illum motum ſe oberaſſe putantes à cantu deſiſtant: ſed potius pergant, redibunt enim palò poſt in uiam, ſi cantilena mendis carebit. Puto tamen me ſatis excuſatum iri bonis (maleuolorum enim uoculas non curo) cum aliquid interdum contra communem ordinem immuto, eò quòd uulgaria canendi præcepta pro pueris, in unũ cumulum congerere ſtudeo, ne procul ea quærere cogantur. Eſt autem Syncopatio, reductio minoris notulæ ultra maiores ad æqualem cui connumeratur.

Regula.

Minima nota ultra pauſam breuem non debet transferri, ultra ſemibreuem rarò. Similiter & ſemibreuis ultra pauſam breuem rarò, nunquam ultra pauſam longæ reducenda eſt.

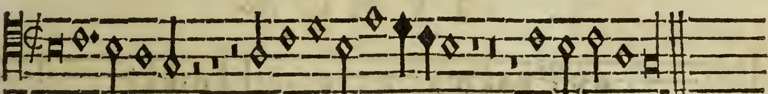
Hæc regula docet quomodo ſcribendæ ſint pauſæ, ne propter nimis longas ſyncopationes notarum ultra pauſas, difficiliores reddantur cantilenæ. Et quia

quia eruditi Symphoniſtæ ad maiorem tactum ſuas condunt cantilenas,cura adhibenda eſt,ut pauſæ ad tactus æqualitatem accommodentur. Quamuis hoc exile quiddam uideatur: tamen monendum duxi, ut accurate caueant tyrones,ne in exſcribendis canticis à recta ratione diſcedant, aut putent liberum eſſe cuiq; pingere pauſas quomodo uelit,quemadmodũ multi nunc faciũt. Sed in exemplo id clarius patebit.

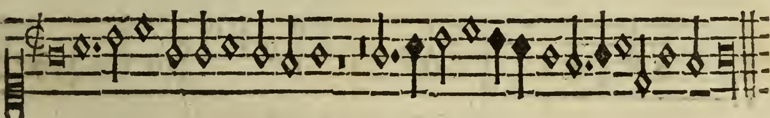


Hoc modo nõ ſunt ſcribendæ pauſæ,muſices enim præcepta reclamãt. At ita ſcriptæ regulæ cõuenient.

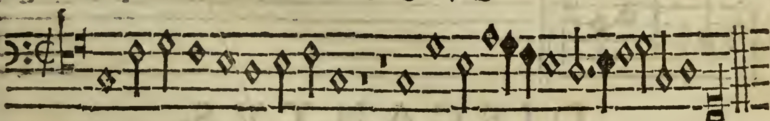
TENOR.



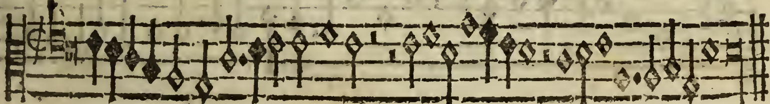
DISCANTVS.



BASSVS



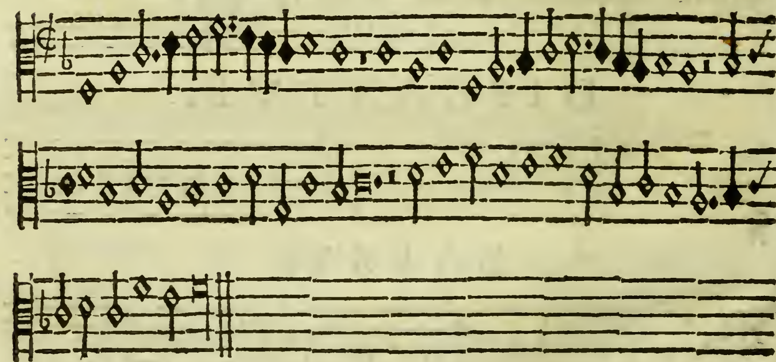
ALTVS.



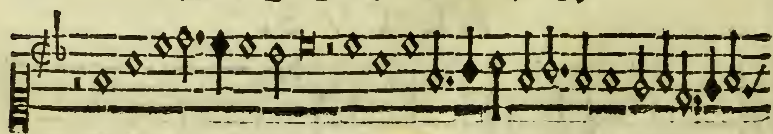
Neqꝫ coniungendæ ſunt temere hæ pauſæ in ſignis imperfectis, quod tamen ab indoctis ſæpe fit, quia referunt perfectorum graduum interna ſigna. Hæc preceptoribus committo, qui copioſius explicabunt. De notis uerò minoribus ultra maiores reducendis, non poteſt certa regula tradi, ſed tantum recepti Muſici ſunt imitandi, ex quorum canticis eſt obſeruatum, minores notas ultra maiores propinquas uſitatè, ſed rorò admodũ ultra remotam transferri, ut, duæ aut plures ſemibreues ſæpe inter duas minimas collocantur, at minimam ultra breuem reduci rariſsimè uſu uenit, Sic de alijs quoqꝫ notis iudicato.

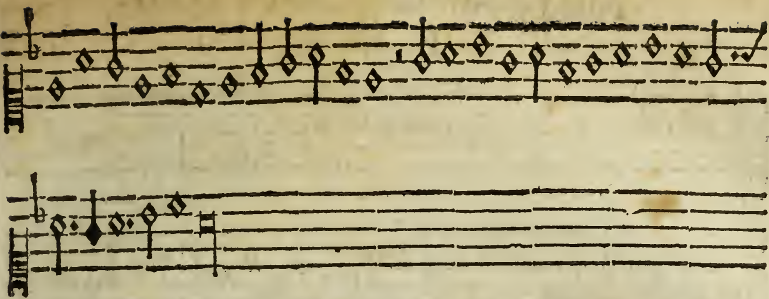
Exemplum.

TENOR.

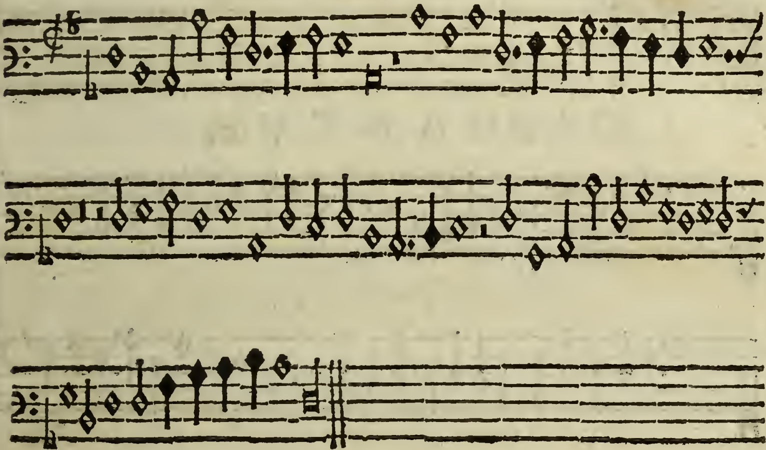


DISCANTVS.





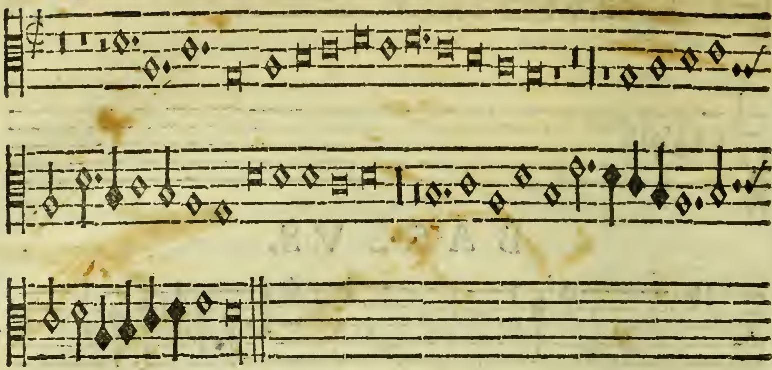
BASSVS.



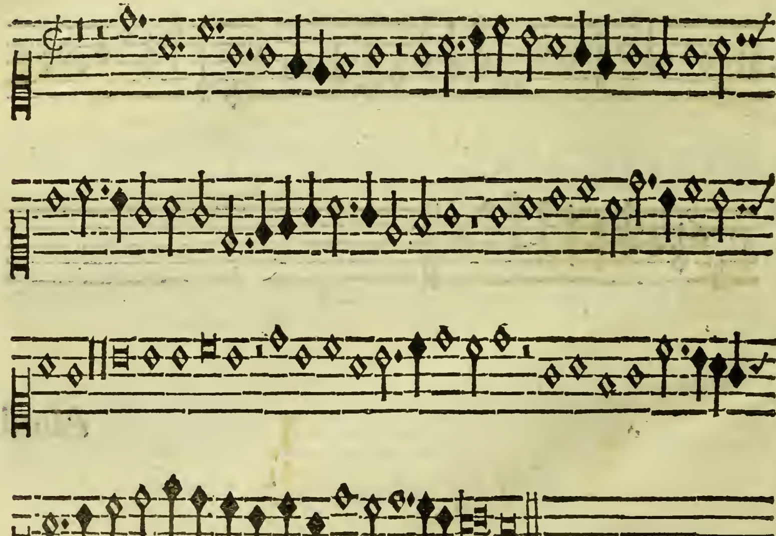
Aliud

Aliud exemplum quatuor uocum.

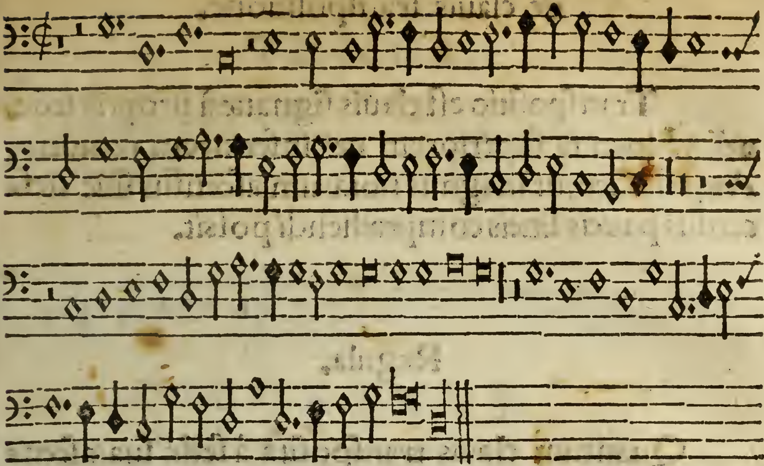
TENOR.



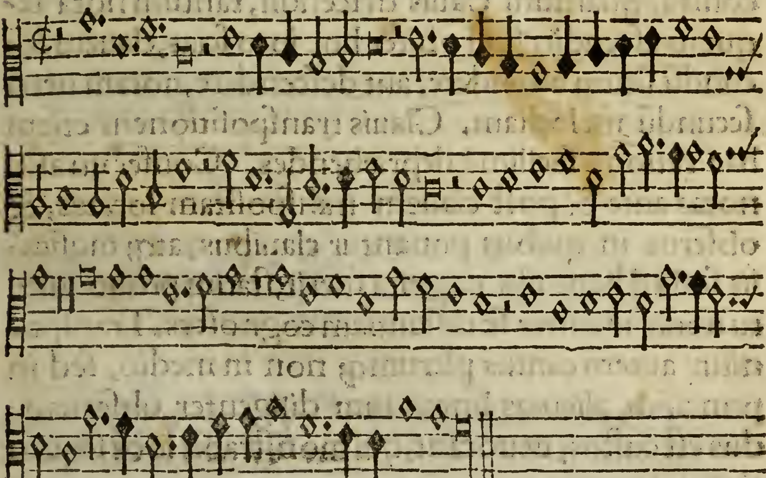
DISCANTVS.



BASSVS.



ALTVS.



CAPVT SEPTIMVM de clauis tranſpoſitione.

Tranſpoſitio eſt clauis ſignatæ à propria ſede, uel ad locum ſuperiorem uel inferiorem remotio. Atq; ſit ideo, ut magnus notarum aſcenſus ſiue deſcenſus paucis lineis comprӕhendi poſsit.

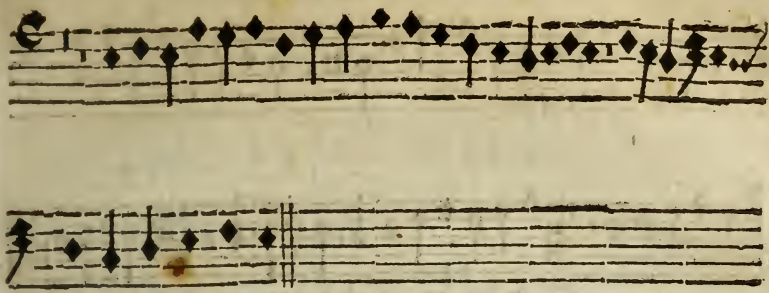
Regula.

Quantum clauis tranſpoſita à ſede ſua aſcendit, tantum ſequens nota à loco ſuo deſcendit. Et contra, quantum clauis deſcendit, tantum nota ſequens aſcendit. Sed obiter hoc loco ſcias, clauem ſecundũ ſitum aſcendere, aut deſcendere, notam uerò ſecundũ melodiam. Clauis tranſpoſitionem etiam hac ratione facilimè deprӕhendes. Confer utraſq; notas ante & poſt clauem tranſpoſitam locatas, & obſerua in quibus ponantur clauibus, atq; muſicalis ſcala ſi bene tibi cognita fuerit, ſtatim primo intuitu notarum inter ſe diſtantiam cognoſces. Tranſponitur autem cantus plerumq; non in medio, ſed in principio alicuius lineæ, tum diligenter obſeruandus eſt cuſtos, ut uocant, qui monſtrabit locũ ſequentis notæ.

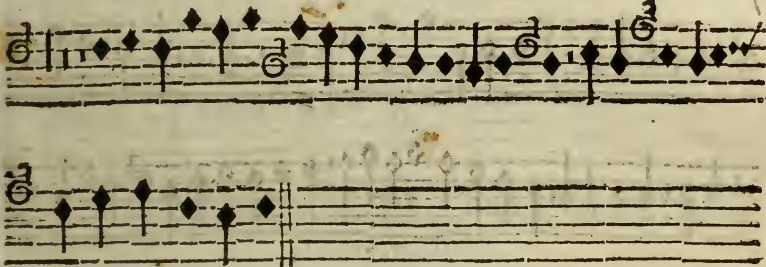
Exem-

Exemplum.

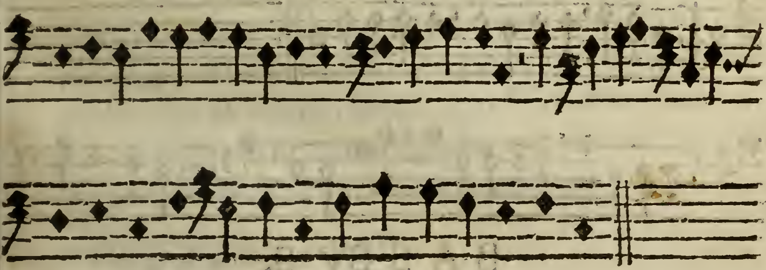
TENOR.



DISCANTVS.

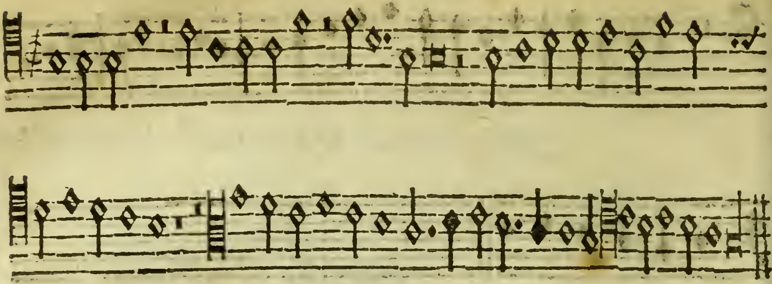


BASSVS.

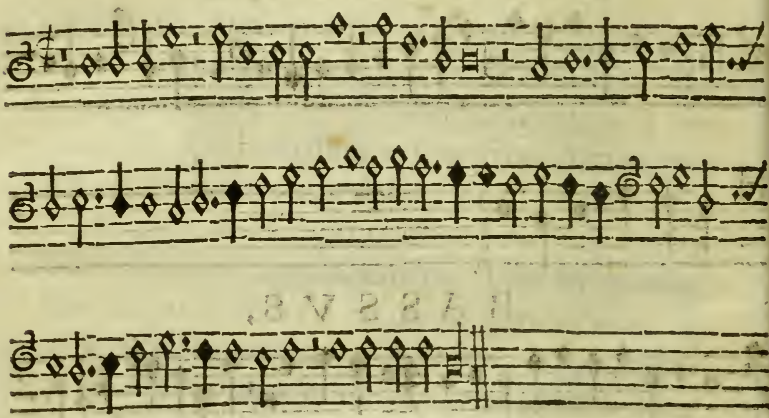


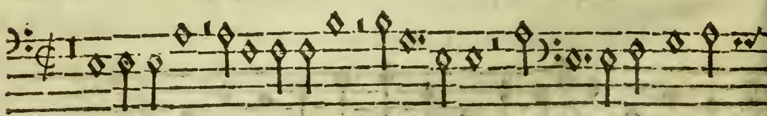
Aliud exemplum quatuor uocum.

T E N O R.

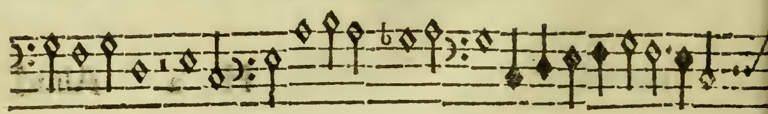


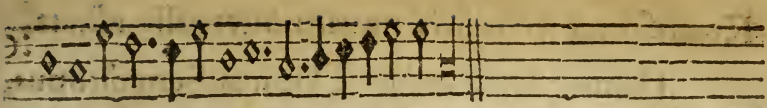
D I S C A N T V S.



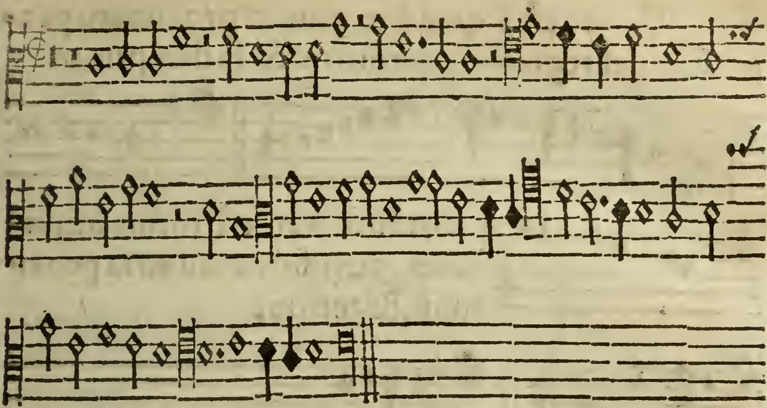


B A S S V S.





ALTVS.



CAPVT OCTAVVM
de interuallis.

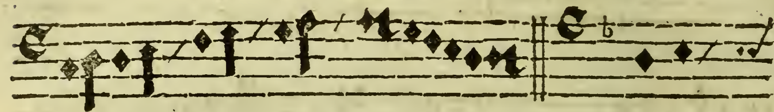
Interuallum eſt magnitudo uocis duobus ſonis circumſcripta. Ex hac definitione uniſſonus excluditur,qui eſt interuallorum principium,quemadmodum unitas numerorum apud Arithmeticos .Dicitur autem uniſſonus quando eadem uox in eadem claue iterum atq; iterum repetitur,ut

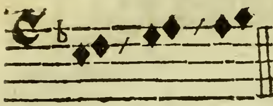


Recenſentur à Muſicis nouem interualla uſitata.

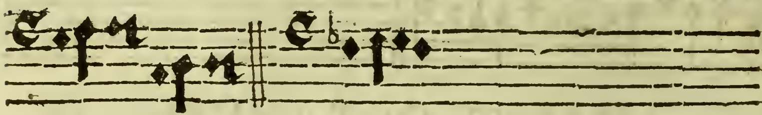
Tonus, Semitonium, Ditonus, Semiditonus, Diateſſaron, Diapente, Semitonium cum diapente, Tonus cum diapente & diapaſon.

Tonus eſt à qualibet nota in proximam progreſsio uel regreſsio, tantum mi & fa demptis, ut

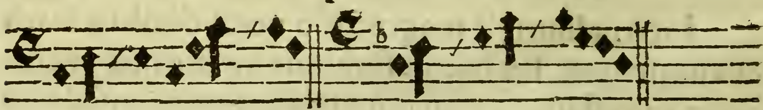




Semitonium eſt tonus imperfectus, atq; fit ex mi ad fa proximum, & contra.



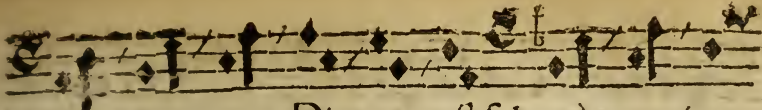
Ditonus eſt tertia perfecta duos in ſe tonos habens, cuius duæ ſunt ſpecies, ut mi & fa la.

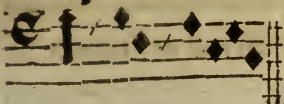


Semiditonus eſt tertia imperfecta ex tono & ſemitonio cõflata, & ſimiliter duas habet ſpecies, re fa, mi ſol

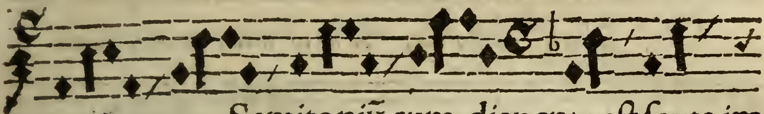


Diateſſaron eſt diſtantia uocum per quartam, conſtans duobus tonis & ſemitonio, eius ſpecies ſunt tres ut fa, re ſol, mi la,



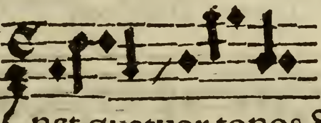


Diapente eſt ſaltus à uoce in uocem per quintam, fitq; ex tribus tonis, & ſemitonio, cuius quatuor ſunt ſpecies, ut ſol, re la, mi mi, fa fa

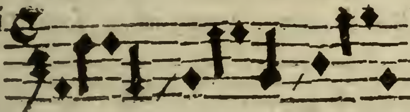




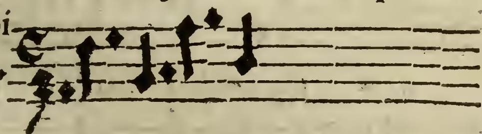
Semitoniũ cum diapente eſt ſexta imperfecta, quæ tribus tonis & duobus ſemitonijs conſtituitur.



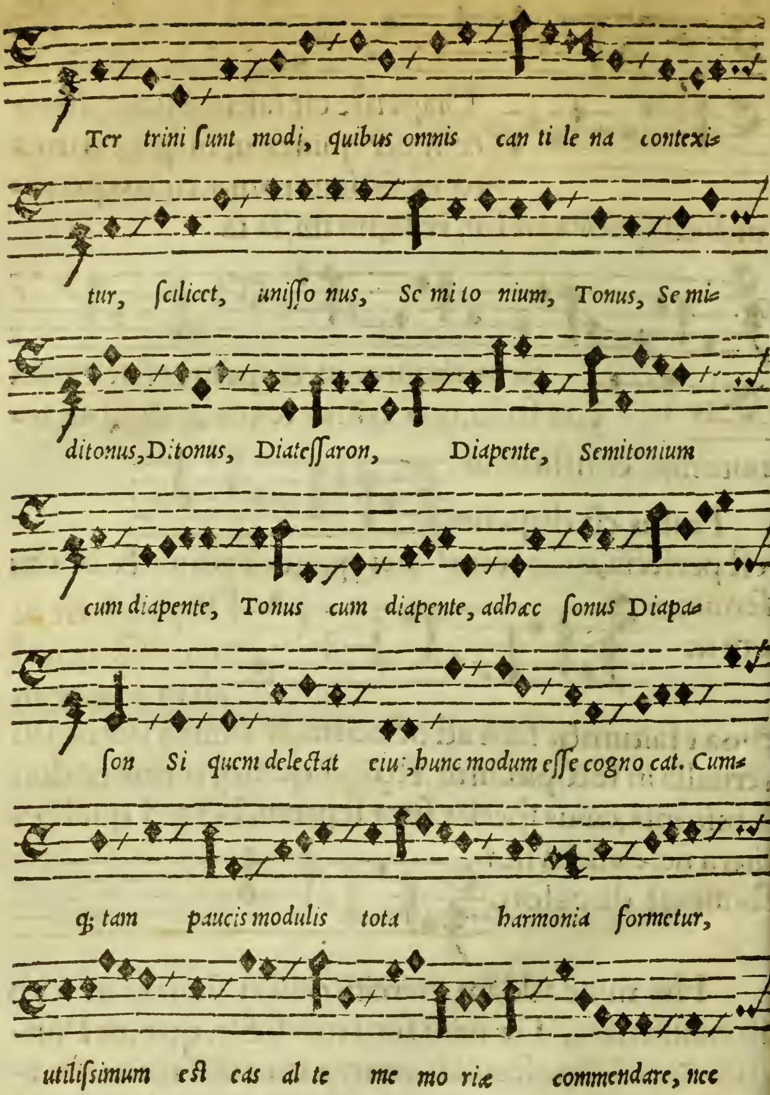
Tonus cũ diapente eſt perfecta, quæ continet quatuor tonos & unum ſemitonium ut

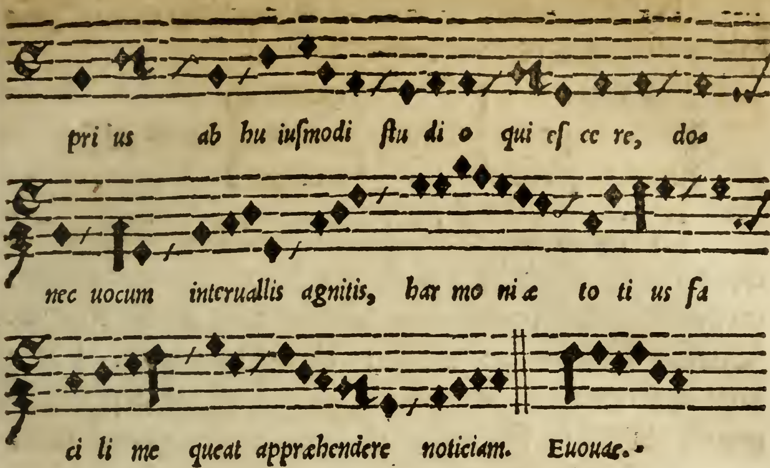


Diapaſon eſt interuallũ, quod ab una uoce inchoat ſaltumq; facit ad octauam, & omnia uocum interualla in ſe cõplectitur. Recipit quinq; tonos & duo ſemitonia, cuius ſpecies ſunt ſeptem. Nam à qualibet litera uel claue in ſibi ſimilẽ eſt diapaſon.



His nunc addam exercitij cauſa uſitatam in ſcholis cantilenam. Ter trini ſunt modi &c. quæ, ut Pontifex ait, ad dinoſcendas omnes canendi uarietates adeo utilis eſt, ut pueris quàm facilimum ad muſicam acceſſum faciat.


Ter trini ſunt modi, quibus omnis can ti le na contexi-
tur, ſcilicet, uniſſo nus, Se mi to nium, Tonus, Se mi-
ditonus, Ditonus, Diateſſaron, Diapente, Semitonium
cum diapente, Tonus cum diapente, adhæc ſonus Diapa-
ſon Si quem delectat eius, hunc modum eſſe cogno cat. Cum-
q; tam paucis modulis tota harmonia formetur,
utiliſsimum eſt eas al te me mo riæ commendare, nec



Sunt & aliæ uocum diſtantiæ, uidelicet, ſeptimæ, nonæ, decimæ,& duodecimæ,quæ cum rarò in canendo uſu ueniāt,atq; etiam ex ſuperioribus componantur,non ſolent à Muſicis referri in numerum interuallorum. Nam tertia ad diapente addita conſtituit ſeptimam. Tonus aut ſemitonium cum diapaſon producit nonam. Ad eundem modum adde tertiam ad diapaſon,fiet decima,item quintam, erit duodecima,Sed hæc magis uſu,quâm regula diſcuntur, Annumerāt etiam interuallis diſdiapaſon,nō quòd in canendo utamur, ſed quòd humanæ uocis terminus exiſtat, Nam ueteres cum iudicarent ultra diſdiapaſon aurium iudicium obtundi,harmoniæ certos limites præſcripſerunt, quos neq; hodie cautè agentes temere tranſiliunt.

Reſtant adhuc prohibita interualla tria, de quibus paucula hæc ſubijciemus.

Tritonus		quarta		
Semidiapente	dicitur	quinta	de mi ad fa	
Semidiapaſon		octaua		

Et dicuntur prohibita ſeu inuſitata interualla, quia quemadmodum in plano & menſurato cantu, ita etiam in compoſitione locum non habent, quia prorſus lædunt ac uitiant Symphoniam. Cum autem in canticis occurrunt, ſemper prior uox repetenda eſt, niſi in figurali cantu pauſæ interponantur.

CAPVT NONVM DE TONIS.

Tonus eſt certa regula, ſecundũ quam curſus & melodia cuiuslibet cõcentus in principio, medio & fine formatur, Sunt autem octo toni, qui in autentos & Plagales diuiduntur.

Autenti dicuntur, qui ſunt de numero impari, ut primus 3.5.7. & maiorem aſcendendi poteſtatem habent quàm plagales. Nam cantiones eorum ſupra finalem clauem ad diapaſon intenduntur, infra uerò tantum remittuntur ad tonum. Putant autem eos inde ἀυθέντας dictos, quaſi principes & duces, quòd primum inuenti, & deinde plurimum apud Grecos in uſu fuerint, atq; maiorem uim habeant mouendi affectus.

Plagales dicuntur qui obliquo modo incedunt, & magis in grauibus uerſantur. Harmoniæ namq; eo-

rum

rum à finalibus ad diapẽte tantum conſurgunt, & ad diateſſaron deſcendũt. Sunt autẽ reliqui de numero pari, ſecundus, 4. 6. 8. Appellantur etiam collaterales, & comites, quia à recentioribus Muſicis ſunt additi prioribus tonis, ne harmonia eſſet confuſa ac diſſona, ſed ut grauia & alta cantica diſcernerentur, aſcenſum autento, deſcenſum uero plagali tribuerũt, Ideo etiam ijſdem utuntur clauibus finalibus. Obiter hoc quoq; obſeruabis, plagalium cantilenas magis animi affectus lenire quàm ciere.

Toni cognoſcuntur tripliciter { Principio / Medio & / Fine }

Principio. Nam omnis cantus ſtatim circa initiũ ſupra finalem clauem ſcandens ad quintam, autentus eſt. Qui uerò ad diapente non intenditur, aut ſtatim deſcendit, plagalibus annumeratur. Breuiter cantilenarum principia ita ſe habent. Autenti omnes aſſurgunt ad quintam præter tertium, qui ſextam admittit. Plagales autem ſecundi & ſexti toni, ſua initia intendunt tantum ad tertias, Quarti & octaui ad quartas.

Medio cognoſcuntur toni duobus modis. Ambitu ſeu curſu & repercuſsione.

Ambitus eſt certa regula ſignificans quantum cantilenæ intendi ac remitti debeant â ſuis finalibus, Quiſq; autem tonorum diapaſon ſuo ambitu

complectitur. In ſublimi octauam ſuam abſoluens eſt autentus. Sed qui in diapente ſurſum & in diateſſaron deorſum octauam ſuam conſtituit Plagalis dicitur. Neq; hoc prætereundum eſt,his etiam octauis nonnunquam infra & ſupra tonos addi.Sed ne hæc additio neceſſario fieri putetur, Muſicorum licentias appellant.

Repercuſsio eſt proprium cuiuſq; toni interuallum, quod ſepe repetit.Et ſunt octo repercuſsiones, quæ à uoce finali incipientes,atq; ſurſum tendentes, ad eam quoq; redeunt.

Repercuſsio toni.	Primi	eſt	re	la	
	Secũdi			fa	
	Tertij		mi	fa	
	Quarti			la	per ſextam
	Quinti		fa	ſol	
	Sexti			la	per quintam
	Septimi		ut	ſol	
	Octaui			fa	

In fine cogoſcuntur toni ex clauibus finalibus, quæ inde nomen ſortitæ ſunt, quod omnis cantus regularis in his habeat finem.

Nam omnis cantus exiens in	G	eſt	ſeptimi	uel	octaui	toni.
	F		quinti		ſexti	
	E		tertij		quarti	
	D		primi		ſecũdi	

In

In cognitione toni præcipuè obſeruabis finem, non aliter ac in grauibus huius uitæ negotijs exitum ſolent conſiderare prudentes. Vnde tritum hoc prouerbium hodie in ore eſt omnibus: In fine uidetur cuius toni. Et Guido dicit. Omnis laus in fine canitur. Principium enim &crurſus cantilenæ ei attribuuntur tono, in cuius claue fit finis. Quia uerò autentus & plagalis eandem occupant ſedem, adhucin dubio eſt animus, ad quem tonum carmen ſit referendum. Sed ut ille ſcrupulus quoq; eximatur, diligenter conſidera ambitum, is te certiorem faciet, cuinam tono citra ambiguitatem aſſcribas cantilenam.

De Tonorum tranſpoſitione.

D E F G

Cantio non terminata dictis clauibus, ſed alium poſsidens finem, irregularis uel tranſpoſita uocatur. Interdum enim cantilenæ â Symphoniſtis pro arbitrio uel ad quartam uel ad quintam eleuantur, ne inferior uox extra ſcalam expatietur, ſed potius intra præſcriptos terminos maneat. Scias autem tonos ad quartam tranſpoſitos eſſe bmolles, ad quintam ♮ duralis, & ſeptimum cum octauo non poſſe tranſponi ad quintam, licet etiam raro quartam admittant. Neq; eſt quòd de tonis tranſpoſitarum cantilenarum multum angaris, cum eos ſine negotio de

præhendere poſsis, tantum quatuor uocibus finali-bus diligenter obſeruatis, re, mi, fa, ſol. Nam omnis cantus ſiue regularis ſiue tranſpoſitus, exiens in re, eſt primi uel ſecundi toni, in mi, tertij uel quarti, in fa, quinti uel ſexti, in ſol, ſeptimi uel octaui.

De tono mixto.

Tonus utrumq; ambitum, utpote epidiapaſon cum ſubdiateſſaron, complectens, mixtus nuncupari ſolet, quia confuſio fit duorum tonorum in una cantilena, quæ iam ad diapaſon autenti more eleuatur, iam infra quartam uel quintam, ut plagalis deſcendit. Sed illam tonorum commixtionem pleriq; Muſici magis licentia quàm certa ratione à neotericis fieri clamitant, At in huiusmodi cantibus, etſi principij & repercuſsionis obſeruatio nonnihil ad cognitionem certi toni facit: tamen precipuè finis conſiderandus erit. Si enim ex quinta in finalem deſcendunt, autenti ſunt: ſin uerò ex tertia uel quarta in finem ſcandunt, plagales dicuntur.

De tono neutrali uel imperfecto.

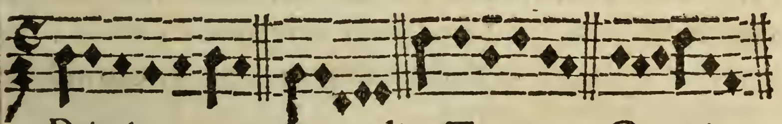
Neutralis tonus dicitur, qui curſu ſuo diapaſon non implet. Volunt enim Muſici, ambitum non ſemper neceſſario abſoluere octauam, cum cantilenarum aſcenſus uel deſcenſus magis ſit intelligendus de potentia quàm actu. Quod ueterum cantiones indicant, ex quibus multæ ea ſunt ſimplicitate, ut uix diapente curſu ſuo impleant. Significat autem re-

percuſio

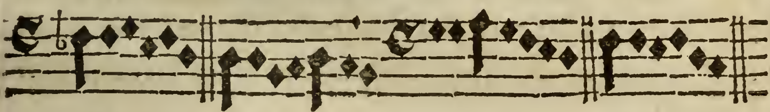
percuſsio ad quem potiſsimum declinent tonum. Si uerò abſq; repercuſsione certa cantilena erit, tum hac regula utere. Plures notulæ ſupra ſedem clauis finalis, quàm infra diſpoſitæ, autentum deſignant tonum, ſed quando cantus magis in inferioribus uerſatur, plagalis eſto.

De tonorum tropis.

Tropus eſt breuis melodia in cuiuſq; toni repercuſsione incipiens, quæ ſingulis pſalmorū uerſibus in fine adhibetur. Et ſignificatur poſt Antiphonarum finem per dictionem Euouae, quæ omiſsis conſonantibus, ſeculoum Amen ſonat. Habet autem unusquiſq; tonorum ſuum proprium tropum, ut ſequitur.



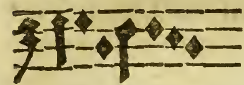
Primi Secundi Tertij Quarti



Quinti Sexti Septimi Octaui.

Reſtat

Reſtat adhuc tropus qui peregrinus uocatur, eō quò in concentu rarus admodum ac peregrinus ſit, quia non niſi ad Pſalmum In exitu Iſrahel, eiuſq; Antiphoniam Nos qui uiuimus &c. decātatur.



Differentiæ de tonorum eſſentia non ſunt, ſed fortaſſe ideo excogitatæ, ut in diuerſis tonorum initijs, facilius cantica incipiantur. Quare non opus eſt, multa de eis præcepta ſcribere, cum ſubinde uarient, atq; finibus Antiphonarum ſubiungantur. Ego tamen malim ſimplicibus tonis uti, quàm ſtultam conſuetudinem ratione carentem imitari.

De intonatione Pſalmorum.

Abſolutis præceptis, quæ de tonorum cognitione neceſſaria uidebantur, pauca nunc quoq;, ut in hac re Muſicæ ſtudioſis etiam inſeruiatur, de intonatione addam, quæ hoc loco commodè omitti non poterant. Igitur breuibus aliquot regulis, totum hoc complectar negotium.

1 Circa initium cantus primum uide quæ clauis finem imponat carmini. Deinde diligenter conſiderabis tonum, eo enim cognito reliqua facilè aſſequi poteris.

Autentorum cantilenas profunde, Plagalium acute, Mixtorum uerò, mediocriter incipere ſtudeas. Nam hoc præcepto non benè obſeruato, ſæpiſſime

me uox uel propter nimiam carminis intenſionem deficiet, uel propter profunditatem euaneſcet.

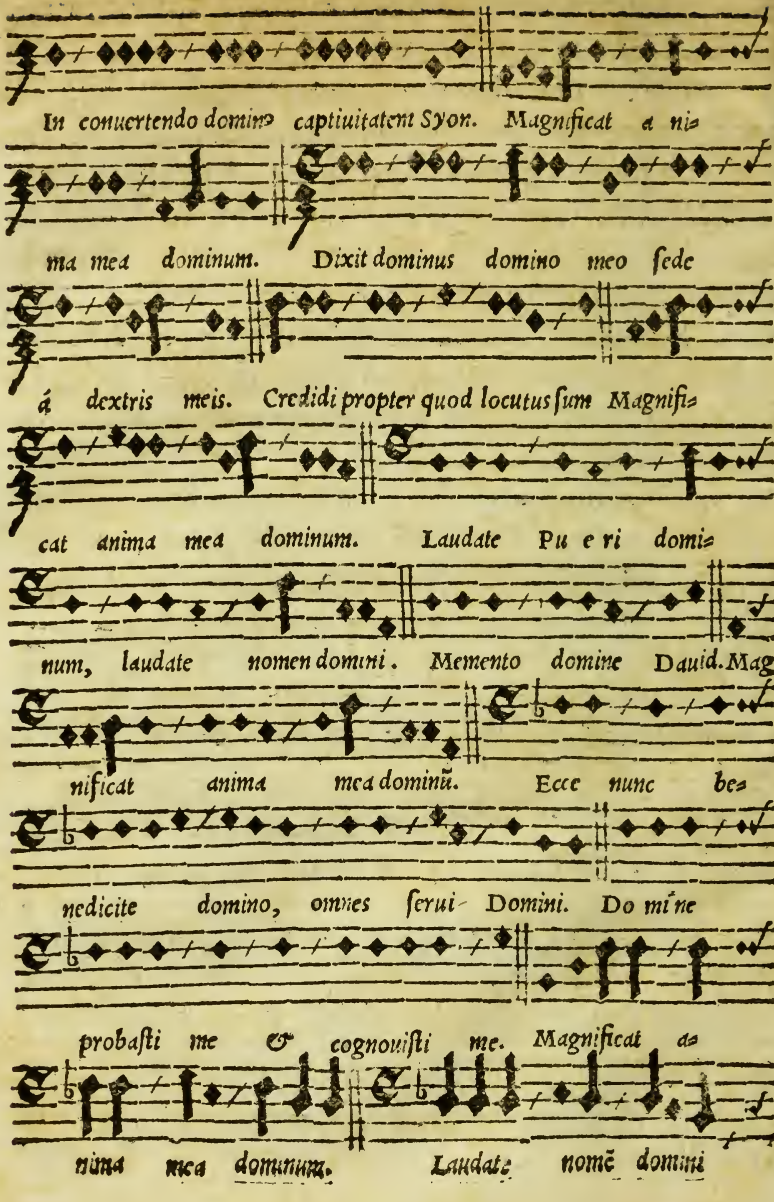
3 Diſcerne Pſalmos, duplices enim ſunt. Minores dicuntur Dauidis Pſalmi & cantica ueteris teſtamenti. Maiores ſunt ex Euangelio ſumpti uidelicet, Benedictus, Magnificat & Nunc dimittis.

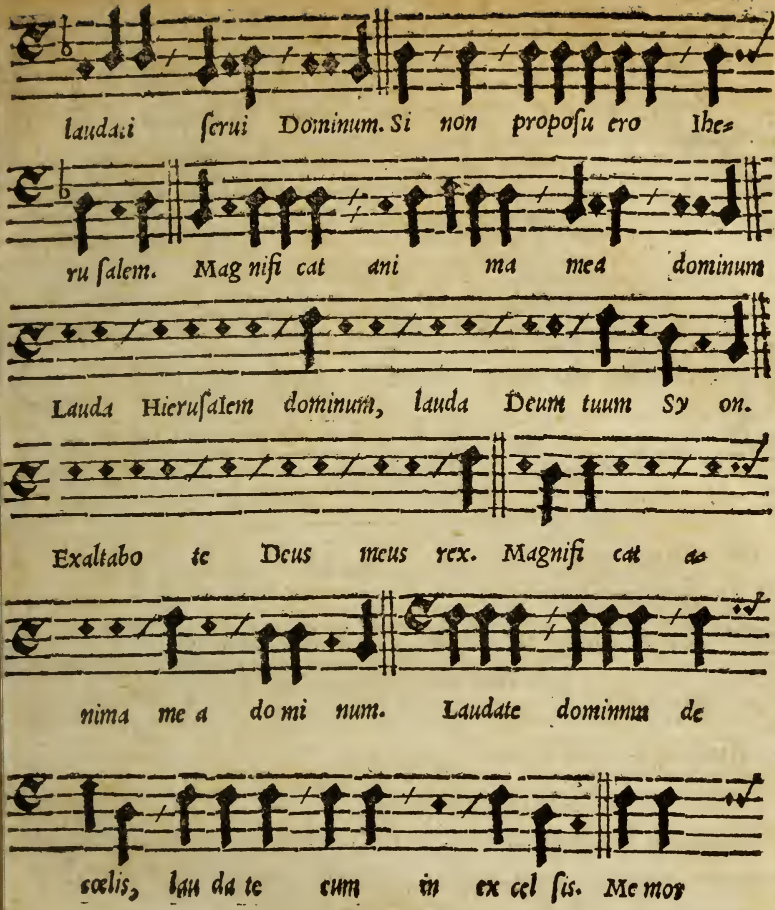
4. Pſalmi maiores cum aſcenſu, minores uerò aliquot notis in uniſono poſitis, inchoantur.

5. Primus & ſextus. Item ſecundus & octauus æqualiter incipiuntur. Ideo poſt medium uidebis, ne à uero deflectas, quia facilimè, præſertim ab incautis, ea in re committitur error.

6. In Pſalmis minoribus, quando medium deſinit in dictiones indeclinabiles, monoſyllabicas, hebræas atq; barbaras, tum ultima eius nota eleuari ſolet.




In conuertendo domino captiuitatem Syon. Magnificat a ni-
ma mea dominum. Dixit dominus domino meo ſede
á dextris meis. Credidi propter quod locutus ſum Magnifi-
cat anima mea dominum. Laudate Pu e ri domi-
num, laudate nomen domini. Memento domine Dauid. Mag
nificat anima mea dominũ. Ecce nunc be-
nedicite domino, omnes ſerui Domini. Do mi ne
probaſti me & cognouiſti me. Magnificat a-
nima mea dominum. Laudate nomẽ domini


laudati ſerui Dominum. Si non propoſu ero Ihe-
ru ſalem. Mag nifi cat ani ma mea dominum
Lauda Hieruſalem dominum, lauda Deum tuum Sy on.
Exaltabo te Deus meus rex. Magnifi cat a-
nima me a do mi num. Laudate dominum de
cœlis, lau da te eum in ex cel ſis. Me mor

K 2



De modo legendi choraliter.

Priuſq; de tonis tractationem abſoluo, etiam modum legendi choraliter, quo pueri in noſtro templo adhuc utuntur, tanquam corollarium quoddam adijtiam. Plura autem ea de re ſcire cupiens, legat Ornitoparchum, qui ſatis copioſe totum hoc negotium tractauit. Quia uerò hæc legendi ratio in cognitione accentus atq; punctorum obſeruatione conſiſtit, paucis ea explicabimus.

Accentus Muſicus eſt melodia, qua aliæ dictionū ſyllabæ ritè attolluntur, aliæ deprimuntur.

Et eſt duplex { Grauis &
Acutus

Grauis

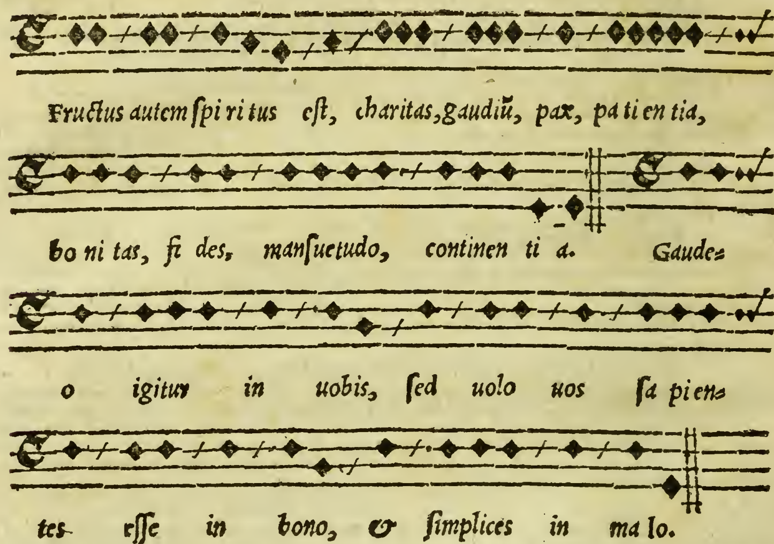
Grauis dicitur,qui finales ſyllabas deprimit. Cuius duæ ſunt ſpecies. Aliquando enim ad quintam ſyllabarum fit depreſsio,atq; propriè grauis dicitur. Aliquando uerò ad tertiam, tunc melius accentus appellatur.

Acutus eſt,quo finales ſyllabæ ritè eleuantur. Atq; fit dupliciter,Interdum enim finalis ſyllaba ad locum ſui deſcenſus reducitur,tum uerè acutus dicitur.Interdum uerò non ad priorem deſcenſus locum, ſed infra ſecundam leuatur, tunc moderatum uocant accentum.

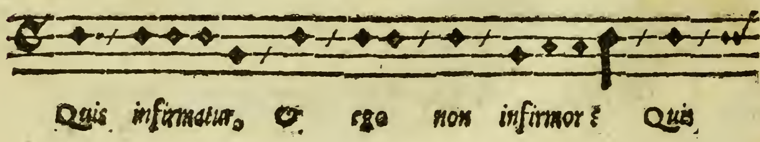


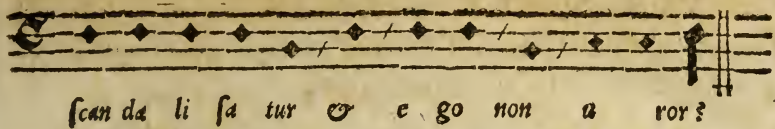
Accentum proximè nunc ſequuntur paucæ quædam regulæ, quæ docent quomodo accentus ad puncta accommodantur. Quibus obſeruatis breuiter & hæc legendi ratio tibi omnino perſpecta erit.

2 Commata, quando ſingulis uerbis conſtant, tantũ diſtinctè cum aliqua mora in uniſſono leguntur. Si uerò ex compluribus dictionibus conflantur, medium deſignat, accentum qui per tertiam deſcendit.

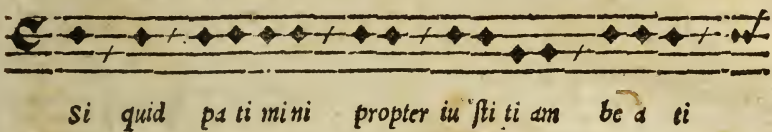


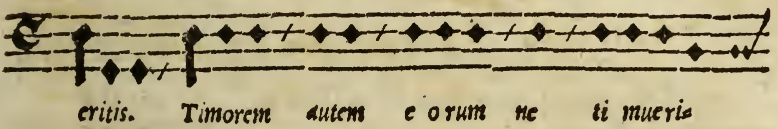
2. Punctus interrogatiuus ultimam ſyllabam dictionis cui iungitur, acuto accentu proferendum demonſtrat.

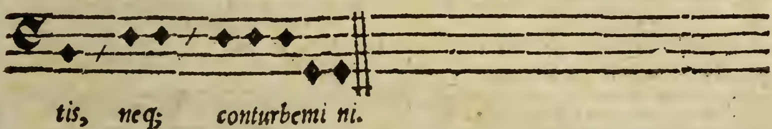




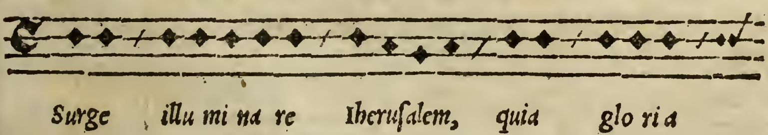
3. Colon & Periodus repræſentant grauem accentum.

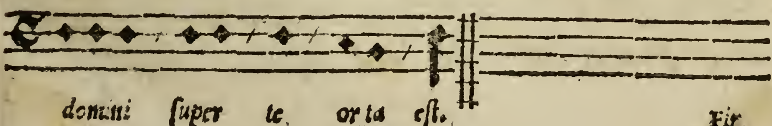






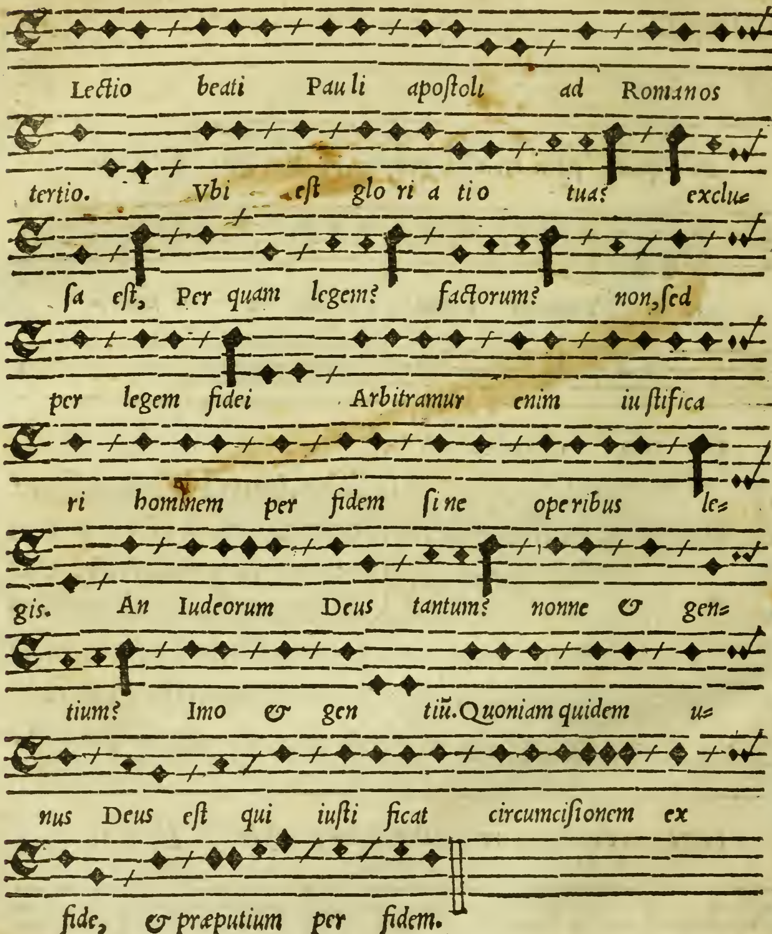
4. Omnis dictio monoſyllaba, item Hebræa, Græca, Barbara, latinam declinationem non admittens, in fine ſententiæ poſita, acuto accentu profertur. Cū autem nondum eſt abſoluta ſententia, moderatum habet accentum. Hinc tamen excipiuntur coniunctiones encliticæ, q; ne, ue, habent enim accentū grauē.





Tit

Finalis autem clauſula, qua talis lectio finitur hæc eſt  Vſum uerò huius rei ſequens exemplũ declarabit.



Capud

CAPVT VLTIMVM de ſolmiſatione.

Sequens caput nihil aliud eſt, ac ſummaria repetitio eorum quæ huc uſq; tradita ſunt. Docet enim manuductionem ad praxin, quomodo ſcilicet tyrones cantaturi, prioribus præceptis uti debeant. Eſt autem ſolmiſatio, cantus per certas uoces expreſſio, in qua clauium ſeries, cantusq; proprietas ſeruatur. De qua ſequentia præcepta diligenter notanda ſunt.

Primo, ſcalam, id eſt, clauium ſeriem exacte ſcias oportet, deinde quo in loco clauis ſignata ſcripta ſit uide, atq; ab ea numera uſq; ad notam initialē infra uel ſupra poſitam. Quando cantus aſcendit, inferior uox illius clauis ſumenda eſt, quando deſcendit ſuperiorem ſume.

Secundo, cantus naturam inquire, quæ ex toni cognitione in cantu chorali dijudicatur. Omnes enim toni regulares ſunt ♮ durales, id eſt, mi in b claue habent, præter quintum & ſextum, qui bmollares exiſtunt. Irregulares autem per quintam tranſpoſiti duri ſunt, per quartam bmolles, At in cantu Figurali, minori cum negotio perſpicies mi ne an fa in regione b ſit cantandum; Si nulla in claue b eſt ſignatura, ſemper mi cantabis. Si uero b rotundum ponitur, uocem fa cantandam demonſtrat. Ideo autem b clauis diligenter præ cæteris obſeruanda eſt, quia duri mollisq; cantus exiſtit magiſtra.

Tertio, Regulas mutationum ſupra traditas, memoria teneas, quòd in cantus aſcenſu ſuperior uox in inferiorem: In deſcenſu uero, inferior in ſuperiorem certis quibuſdam clauibus mutetur.

Quarto, Conſidera cantilenæ remiſsionem & intenſionem, atq; ita incipe cantum, ut naturali uoce aſſequi poſsis. Obſerua quoq; figuras, quæ monſtrabunt, quantum uox produci aut corripi debeat, & quando ſit tacendum. Sed de figurarum ualore plura in ſecunda parte ſum dicturus.

Hæc ferè, ut mihi uidetur, ſunt communiora canendi præcepta, quæ ideo ſeparaui â ſequentibus, ut oſtenderem pueris ordinem, quo in diſcenda Muſica uterentur, Primũ enim uulgaria hæc principia imbecilliori ætati proponi conuenit, atq; ĳs deguſtatis aſsidua addatur exercitatio, ita tandem fiet, ut ad difficiliora, in quibus artis huius abſoluto conſiſtit, qua ſi ſternatur uia. Quare circa finem iterum adhortabor iuuentutem, ut hæc Muſicæ rudimenta uſu quotidiano familiaria ſibi faciat. Nam quò melius ea cognita fuerint, eô etiam facilius reliqua addiſcentur.

SEQVITVR ALTERA Muſicę Pars.

Hactenus

HAactenus præceptiones, quæ ad uulgarē & uſitatam canendi rationem faciūt, traditæ, ſunt, nūc alteram noſtri inſtituti partē, qua poſſum breuitate & perſpicuitate tractare aggrediar, atq; tam incrementa quàm decrementa notarū docebo, quomodo notæ, ſecundū diuerſas figuras, colores, & uariè præſcripta ſigna, aliam ſubinde quātitatem accipiant; Sed cum hæc pars non nitatur antiquis ſcriptoribus, & magis ex uſu pendeat; neceſſario quæ in dubium uocantur, eruditiſsimorum & probatiſsimorum Symphoniſtarum, utpote, Ioſquini, Iſaci & aliorum, erunt autoritate confirmanda. Ideo interdum ipſorum exemplis utar, non magni faciens, quorundam uoculas, qui dicunt hanc Muſicæ partem incertam eſſe aut difficilem, cum propter nouitatem, tum propter diuerſitatem opinionum, quia in uno atq; altero loco autorum ſententiæ uariant. Etſi autem non tanta hic copia ſcriptorum nobis eſt, quanta in priori parte; tamen habemus uetuſtatis imitatores Franchinum & Tinctorem, quorum ductu & alij plures in hac re noua laborarunt. Præterea ut quiſq; excellentiſsimus in Muſica fuit artifex, ac longo uſu edoctus; ita ſumma cum diligentia omnes neruos intendit, quò

egregium aliquod ingenij ſui ſpecimen relinqueret, atq; poſteris pulcherrimam huius artis poſſeſsionem quaſi per manus traderet. Hæc autem erudita probatorum artificium monumenta perpetua conſeruatione digna, ut cantari queant, ſequentiū præceptorum adminiculo maximè opus erit. Ac non minor eſſet turpitudo noſtra, ignauia perire memoriā & uſum harum rerum, quàm ſi adoleſcens ἀκόλαστος patris & maiorum, magno labore parta bona diſsiparet. Nonne is meritò apud omnes bonos uiros infamia notaretur? Quare nos quoq; ne male audiamus, uitæ utiles res, à maioribus inuentas & excultas, magno ſtudio & conatu conſeruemus, cogitemusq; hanc artem diuinitus, multarum utilitatum cauſa, traditam eſſe, cum tot ſingulis ferè temporibus excellentes artifices ad eius conſeruationem ac propagationem fuerint à Deo excitati. Ad hæc plurimum iuuat uidere, quomodo ea quæ ſequuntur ſatis ingenioſe eruditi extruxerint ex proportionibus & numeris. Quia ut uſitate dicitur: Muſica tractat numerum ſonorum, ex numerorum quoq; cognitione collationeq; acuta ingenia hæc eruerunt. Cum itaq; hæc ars maximè à natura oriatur propter notitias illas numerorum mentibus noſtris diuinitus impreſſas, ſanè digna eſt quæ excolatur, & adoleſcentes ad eam diſcendam excitari & accendi ſummo ſtudio

dio

dio debent. Et quamuis aliquid habeat difficultatis: tamen â mediocrem diligentiam adhibentibus, benè percipi poteſt, ſi modo præceptis crebra exercitatio & uſus acceſſerint. Sed potius ipſam rem, Deo auſpice, trctare incipiam. Sunt autem præcipua capita, de quibus in hac ſecunda parte agendum erit.

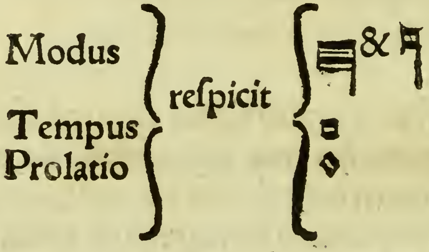
Gradus, Signum, Augmentatio, Diminutio, Tactus, Punctus, Imperfectio, Alteratio, & Proportio.

CAPVT PRIMVM
de gradibus.

Gradus eſt certa ratio ſigno aliquo exhibita, per quam ualor principalium figurarum deprehenditur. Gradus autem inde dictos apparet, quòd figuræ incremento quodam aſſurgunt, & quaſi per gradus ſemper de notula minore altius ad proximam maiorem conſcendunt.

Gradus ſunt tres { Modus / Tempus & / Prolatio }

Sed horum graduum quiſqꝫ aut perfectus eſt aũt imperfectus. Perfecti ſunt quando ternario numero cenſentur. Imperfecti uerò dicuntur binario menſurati. Quia ternarius numerus ſecundum Pythagoram omniũ perfectiſsimus habetur, propterea quòd omnium numerorum primus impar ſit. Hinc Muſici perfectionem in ternario, atqꝫ imperfectionem in binario ſtatuerunt, iuxta Boëtij maximam: Omne triũ perfectum, binum uerò imperfectum. Differunt autem hi gradus inter ſe diuerſo notarum reſpectu, quiſqꝫ enim ſuas notas habet in quas agit.



Reliquæ uerò figuræ nullum proprium habent gradum, quamobrem ubiqꝫ cenſentur binario numero.

De Pro-

Libuit hoc loco primum deſcribere prolationem, quæ ſemibreuis notulæ ualorem docet. Quia ut mihi uidetur, ad docendum eſt ualdè accommodatum, antea ſemibreuis quantitatem inueſtigare, quàm ad maiores figuras accedatur.

Prolatio eſt minimarum in ſemibreuibus cõſideratio, & eſt duplex Maior & Minor,

Prolatio maior uel perfecta eſt, in qua ſemibreuis tribus minimis menſuratur.

Minor uel imperfecta eſt, in qua ſemibreuis duabus minimis menſuratur.

Regula.

Prolatio cum tempore ſemper eſt coniuncta, quia in eius ſigno compræhenditur.

Cæterũ de prolatione maiore apud Muſicos eſt controuerſia. Quidã nõ ſeiungũt ab augmentatione: quidam

dam uerò contendunt, cum hæc ſigna omnibus cantilenæ partibus fuerint appoſita, in prolatione maiore ſemibreuem perfectam, uel tres minimas integro aut proportionato tactu cantarari debere. Atqꝫ ut breuiter meam ſententiam dicam, illi artem, hi uſum habent, quia auditum obtundi putant illa minima notarum mora, ideo ut faſtidium tollant, citius canunt. Nam Boëtius etiam inquit: Harmoniam Muſices non ratione tantum, uerum & ſenſu perpendi oportere. Vſu itaqꝫ receptum eſt, in prolatione maiore, quando ſingulæ uoces integra ſigna præſcripta habent, cum ibi æqualitatis ſit proportio, ſemibreuem tactu proportionato menſurari, quò ſacietas deuitetur. Hæc admonere breuiter uolui, ut ſcirent adoleſcentes, quid ars, aut quid uſus probet, qui tamen ita inualuit, ut ferè habeatur pro ratione. Sed huius rei exemplũ ex Lhommearme Ioſquini paulò poſt ſubijciam, prius uſitatam illam computationem notarum indicabo.

ualet

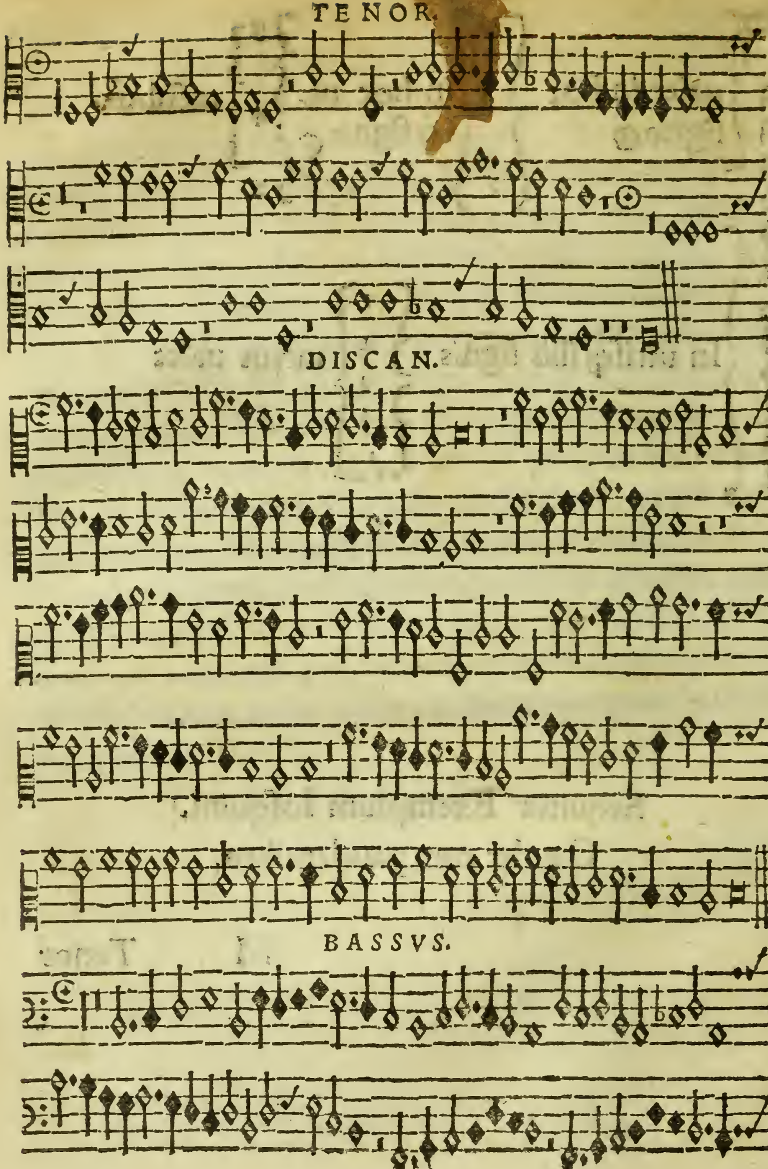


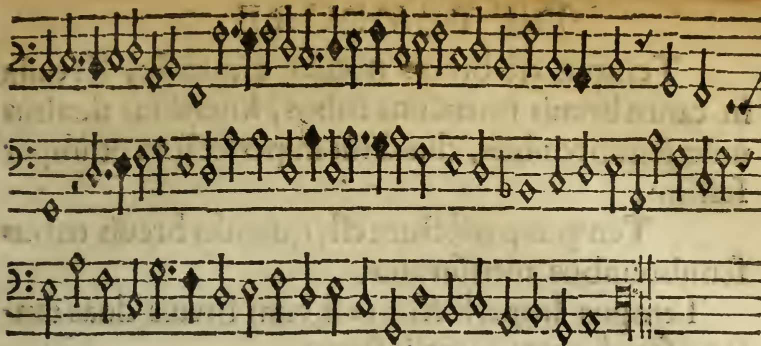
ualet in hoc ſigno ⊙ — 12 / 6 / 3 — in hoc uerò ſigno ₵ — 8 / 4 / 2 — tactibus.

In utriſq; illis ſignis — 1 / $\frac{1}{3}$ / $\frac{1}{6}$ / $\frac{1}{2}$ / $\frac{1}{24}$ — tactus ualet

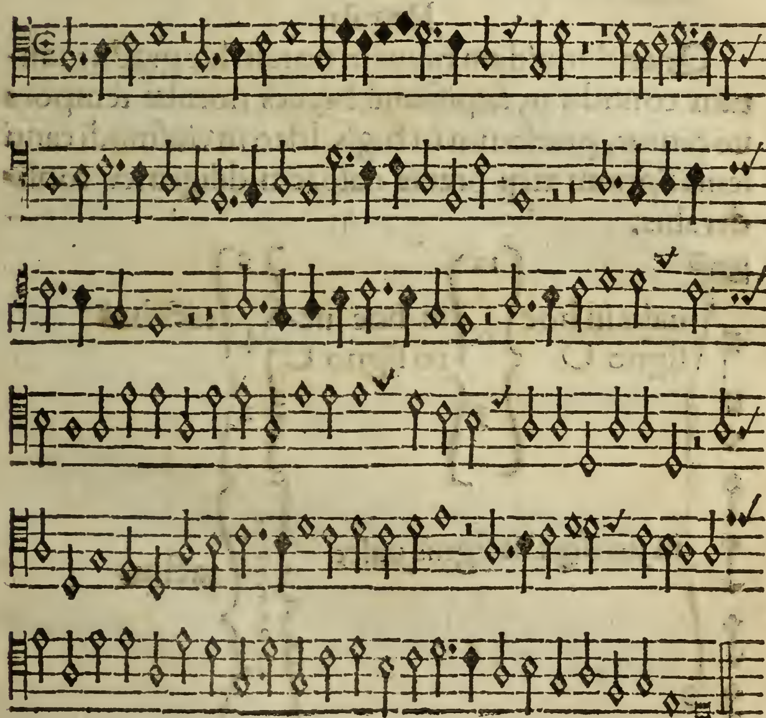
Sequitur Exemplum Ioſquini.
Gaudet cum gaudentibus.

M Tenor


TENOR.
DISCAN.
BASSVS.



ALTVS.



Tempus eſt breuis notulæ dimenſio. Et quia in cantu breuis interdum tribus, interdum duabus ualet ſemibreuibus, diuiditur in perfectum & imperfectum.

Tempus perfectum eſt, quando breuis tribus ſemibreuibus menſuratur.

Tempus Imperfectum eſt, cum breuis duas tantum ſemibreues complectitur.

Regula.

Qnandoquidem breuem notam hic gradus tantum conſiderat, ſæpiſsimè breues notulæ tempora uocantur, præſertim in fugis. Ideo in eiuſmodi cantilenis ſignum atq; breuis ualorem diligenter conſiderabis.

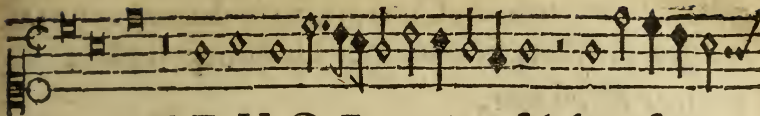


ualet in hoc ſigno O { 12, 6, 3 } in hoc uerò ſigno C { 8, 4, 2 } tactibus

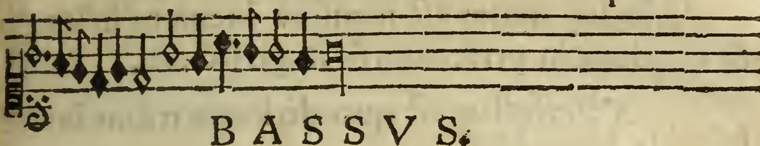
in utriſq; illis ſignis ualet { 1, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$ } tactus.

Exemplum.

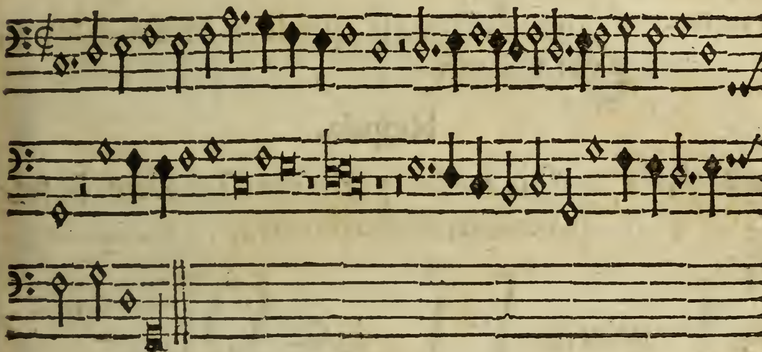
DISCANTVS.



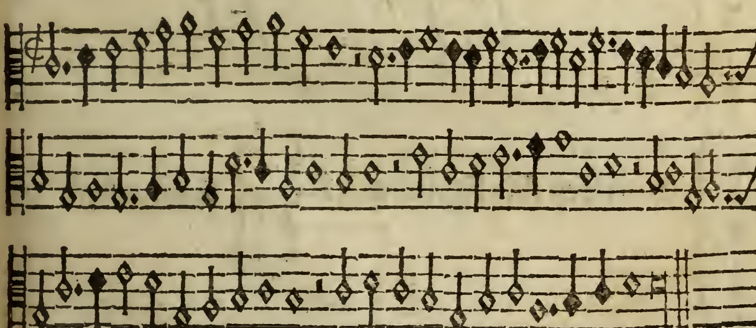
TENOR canit in ſubdiapaſon



BASSVS.



ALTVS.



Modus eſt qui maximis ac longis ſuam certam quantitatem tribuit. Cum autem in duas agat notas, longas uidelicet & maximas, eſt quoq; duplex. Minor & Maior.

Modus minor eſt menſura breuium in longis & diuiditur in perfectum & imperfectum.

Modus minor { Perfectus eſt quando longa tribus breuibus ualet.
Imperfectus eſt qui duas breues in longa conſiderat.

Regula.

Vbi modus maior perfectus eſt, ibidem & minor perfectus exiſtit, & non contra.

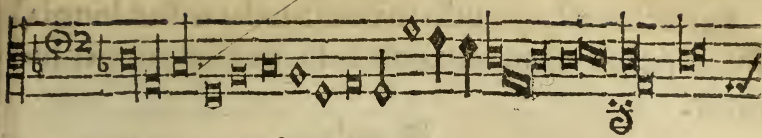


ualet in O2 { 12 / 6 } in C2 { 8 / 4 / 2 }

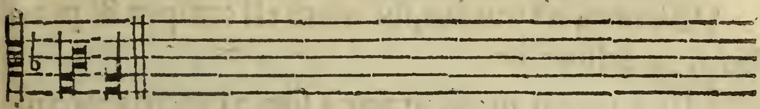
in utriſq; illis ſignis ualet { 1 / 1/2 / 1/4 / 1/8 / 1/16 } ſemitactus

Exemplum.

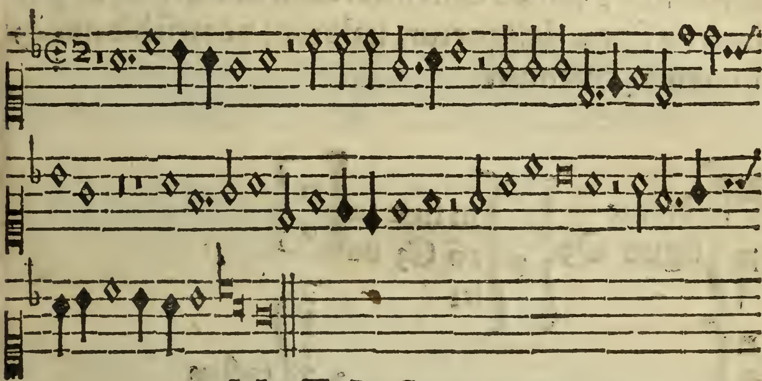
TENOR.



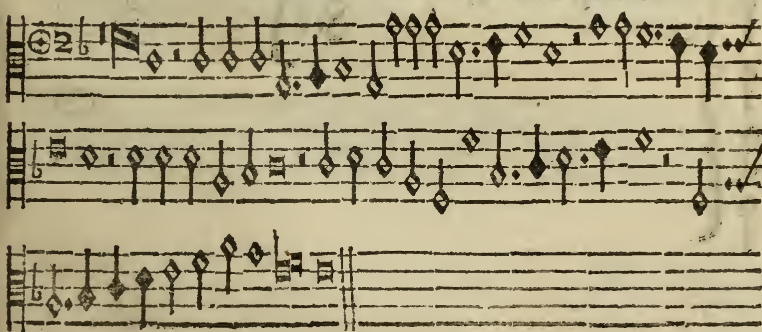
G. BASSVS *canit in ſubdiapente.*



DISCANTVS.



ALTVS.



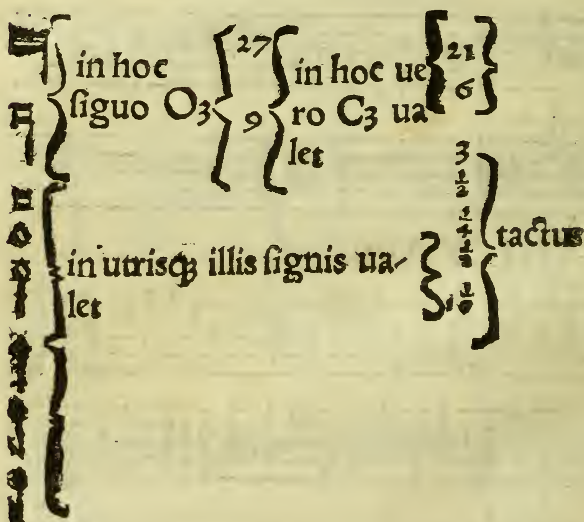
Modus maior eſt menſura longarum in maxi-mis. Et eſt duplex perfectus ac imperfectus.

Perfectus eſt, quando maxima ualet tribus longis. Imperfectus eſt cum maxima duabus longis menſuratur.

Regula,

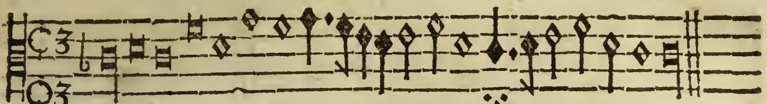
Vbicunq; eſt modus, ibi etiam eſt tempus & prolatio, & è diuerſo.

Etſi autem modi maioris ſigna externa raro uſurpantur: tamen cum inrerdum uſu ueniat ut per interna ſigna deſignetur, ualorem notarū hic quoq; breuiter ponemus.

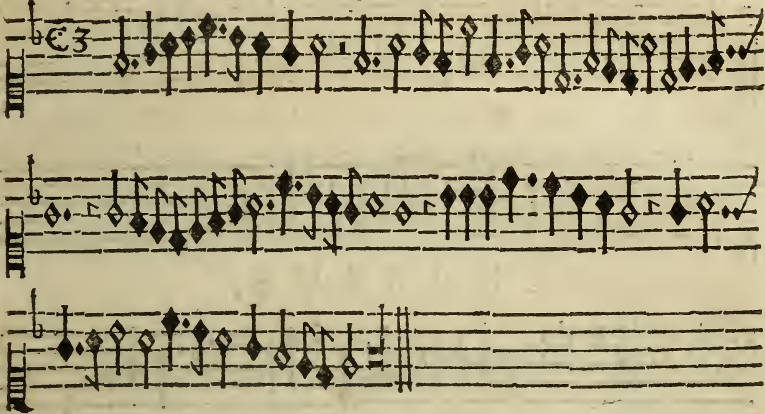


Exemplum.

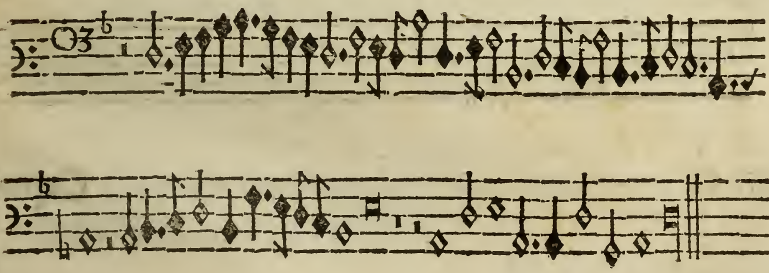
ALTVS.



TENOR. canit in hypodiapente.

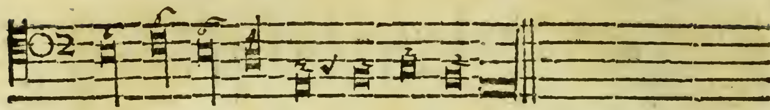


BASSVS.

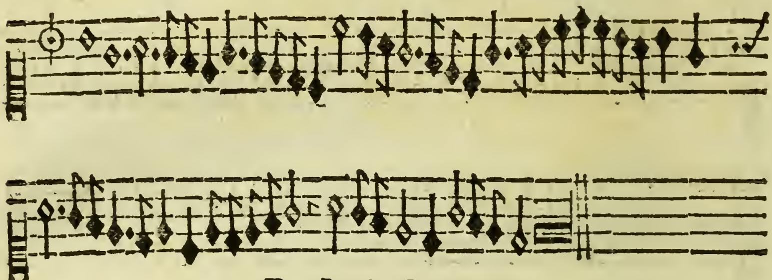


Exemplum de gradibus trium uocum.

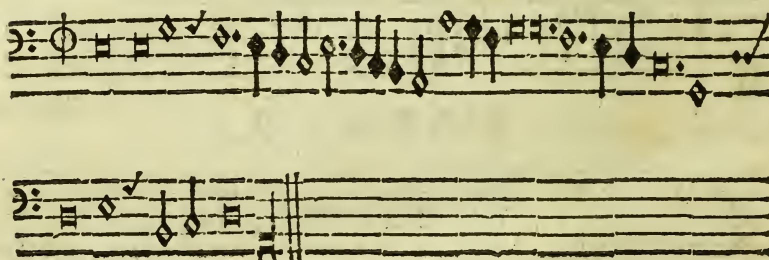
TENOR.



DISCANTVS.



BASSVS.



Caput

CAPVT SECVNDVM de ſignis.

Signum eſt quædam figura, gradus Muſicales in cantu indicans.

Et eſt duplex.

Externum & Internum.

Externum ſignum eſt quod expreſſe in cantilenarum principio ponitur, unde gradus Muſicæ primo ſtatim intuitu extrinſecus cognoſcimus.

Signum externum fit tribus modis { Puncto, Circulo & Numero

Punctus circulo aut ſemicirculo inſcriptus, deſignat prolationem maiorem. Abſentia uerò puncti minorem, quæ à tempore nihil differt.

Circulus tempus denotat. Integer perfectum, Semicirculus imperfectum.

Numerus cum circulo conſertus utrumq; modum ſignificat. Ternarius maiorem, binarius uerò minorem. Suntq; hi modi perfecti aut imperfecti, ut circulus uel integer eſt uel dimidiatus.

Ex his itaq; conſtituuntur ſequentia ſigna doctis Muſicis probata.

O3 modi maioris perfecti temporis
C3 imperfecti perfecti.
O2 modi mino perfecti temporis im
C2 ris imperfecti perfecti
Signū O
C temporis perfecti prolationis
imperfecti minoris
⊙ prolationis perfecti temporis
Ͼ maioris imperfecti

Poſsunt plures etiam gradus per idem ſignum exhiberi, ubi quiſq; ſuas notas reſpicit. Nam numerus

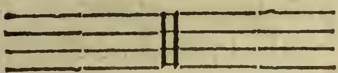
numerus circulo additus, facit tempus cum modo co incidere. Ibi per circulum modus, atq; per numerum ſignificatur tempus, ternarius quidem perfectum, binarius autem imperfectum denotat. Et ſic de cæteris quoq; iudicabis.

Signum internum uel implicitum.

Eſt quo gradus Muſicales abſq; ſigno externo, ex ipſa cantilena tantum cognoſcimus. Et fit duobus modis. Geminatione pauſarum & Repletione notarum.

Cognoſcuntur autem hoc modo.

1. Duæ pauſæ modales ſimul iunctæ, modum maiorem perfectum deſignant.



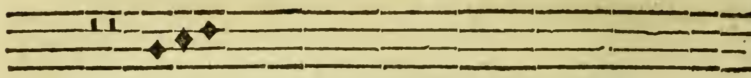
2. Vnica pauſa modalis uel tres longæ denigratæ indicant modum minorem perfectum.



3. Duæ pauſæ ſemibreues coniunctæ uel tres breues coloratæ tempus perfectum exhibent.



Duæ pauſæ minimæ eodem loco poſitæ, uel tres ſemibreues repletæ, prolationem indicant maiorem.



Obſeruanda etiam ſunt hoc in loco ſequentia duo præcepta, quæ cum annotatu digna uidebantur minimè præterire uolui.

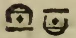
1. Quando pauſæ, quæ ſigna interna referunt, ante clauem ſignatum uel ſtatim poſt, ſequente tamen alo ſigno, collocantur: tum nullum ſilentium inducunt ſed tantum gradus oſtendunt. Poſt clauē uerò ſignatam poſitæ, ſimul innuunt aliquamdiu tacendnm eſſe, & graduum indicialia ſigna, hoc eſt, gradus aliquis perfectus ſimul ſignificatur.

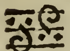
Cantileua tam externis quàm internis ſignis carens, ſimpliciter inter imperfectas cenſenda eſt, quod & Franchinus affirmat, cum inquit. Imperfectionem figuræ ſecum deferunt, deficientibus ſignis.

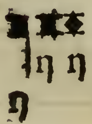
Sunt præterea & alia ſigna iu uſu, quæ ad cognitionem

nitionem graduum nihil faciunt,quare à Muſicis mi nus principalia uocantur.

 :)(: Repetitionis uel reinceptionis dicitur ſignum,quia quot puncta in qualibet parte uel dextri uel ſiniſtri lateris ponuntur,toties notas illas quibus ſubiungitur,cantari neceſſe eſt. Sed hoc ſignum perperam iam uulgò uſurpari,quis non uidet?

 Concordantiæ cardinalis ſignum, quod omnes uoces ſimul ceſſare indicat.

 Conuenientiæ, ſignificat enim in cantilenis multarum uocum ubi harmonia conueniat. Habet etiam uſum in fugis,ubi monet quando uox ſequens priori ſuccedat, & quando deſinat.

 Dealbationis, quia notas inter ſcribendum caſu denigratas,monſtrat albas eſſe debere.

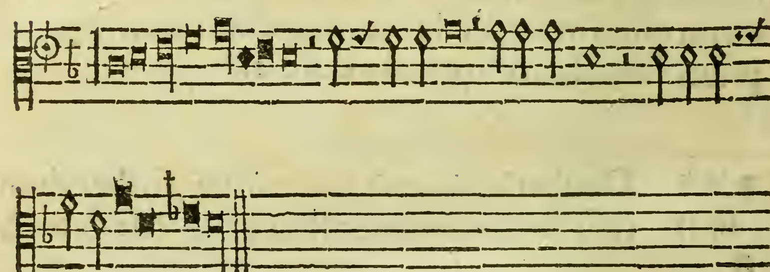
Sequitur exemplum.

Exemplum.

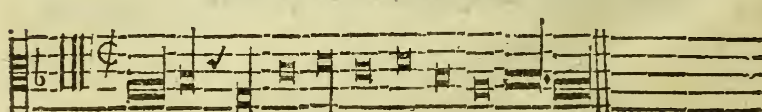
DISCANTVS.



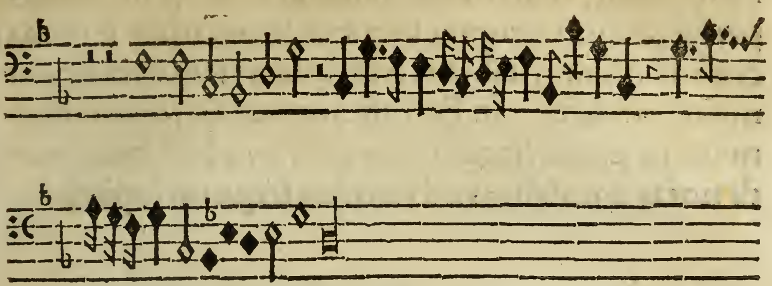
ALTVS.



TENOR.



BASSVS.



Declaratio exempli.

Diſcantum eſſe temporis perfecti,ſignum internum indicat. Altus uerò habet ſimul externum & internum ſignum, ideo coincidunt modus maior perfectus & tempus perfectum,atq; erit hæc notarum ratio, ◊ ualet ſemitactu, 𝆸 tribus, 𝆷 uouem, quia tres breues cõplectitur,niſi imperficiatur ſicut hoc loco fit, 𝆶 octodecim ualet ſemitactibꝰ.

In Tenore duæ modales pauſæ coniunctæ modum maiorem perfectum repræſentant,unica modũ minorem. Quia uerò ſequitur ſignum temporis imperfecti,nullum ſilentium inducunt, ◊ ſemitactu ualet, 𝆸 duobus, 𝆷 ſex,eò quòd longa in modo minore perfecto tres breues compræhendat, 𝆶 octodecim ſemitactibus cenſetur, nam tres longas continet. Sed prima maxima in Tenore ſequente longa imperficitur,ideo duodecim tantum ſemitactibus

O menſu

menſuratur, Item longæ omnes præter primam imperfectæ fiunt propter breues, ideo quatuor ſemitactuū menſuram habent. Maxima autem circa finem manet perfecta. In Baſi eſt augmentio, quam duæ minimæ pauſæ ſtatim initio referunt. Sed huiuſmodi notas uocabimus ad calculos ſequenti capite.

CAPVT TERTIVM de Augmentatione.

Augmentatio eſt ualoris notarum auctio, quæ ipſis ex certis ſignis aut canonibus, ultra eſſentialem ualorem, accedit. Eſt autem eſſentialis ualor, ut obiter hoc admoneam, quando ſemibreuis integrum tactum in his ſignis O C abſoluit, quare cum ſemibreuis pluribus tactibus ualuerit, eam auctam eſſe dicimus.

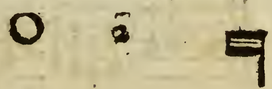
Cumq; augmentatio prolationi affinis ſit, quia ijſdem utuntur ſignis, paucisſimis earum diſcrimen, etiamſi ſupra quoq; ea de re dictum eſt, hoc loco indicabo. Eſt autem inter augmentationem & prolationem uſitatè hæc differentia. Quando ſignum prolatio-

prolationis maioris externum uel internum, in una tantum cantilenæ parte ponitur, tunc augmentationem deſignat, in qua ſingulæ minimæ ſingulis tactibus ualent, & ſemibreuis in tres minimas reſoluitur. Cum uerò omnibus cantilenæ partibus ſignum temporis cum puncto inſecto præponitur, prolatio, ſignificatur, in qua ſemibreuis perfecta uel tres minimæ, ſub tactum proportionatum cadunt.

Augmentatio ſignificatur tribus modis.

Primo per ſigna tam externa quàm interna perfectæ prolationis in una tantum uoce poſita.

Secundo, cum notularum paucitas ſine ſigno repetitionis, in una duntaxat cantilenæ parte, reperitur. Sed prius, quàm adiungo exempla, Figurarum ualor indicandus erit.

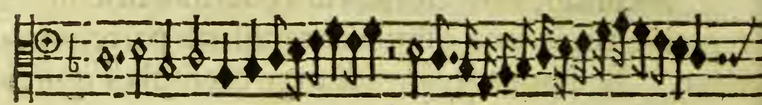


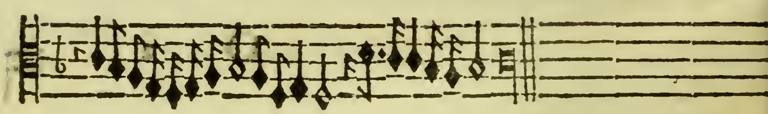
In hoc ſigno ⊙ ualet 36, 18, 9 — in hoc uerò ſigno ₵ 24, 12, 6, 3 — tactus

In utriſq; illis ſignis ualet ½, ¼, ⅛

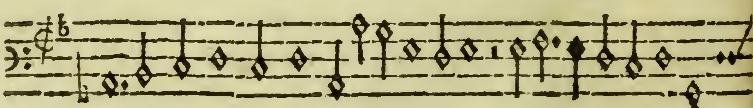
Sequitur exemplum.

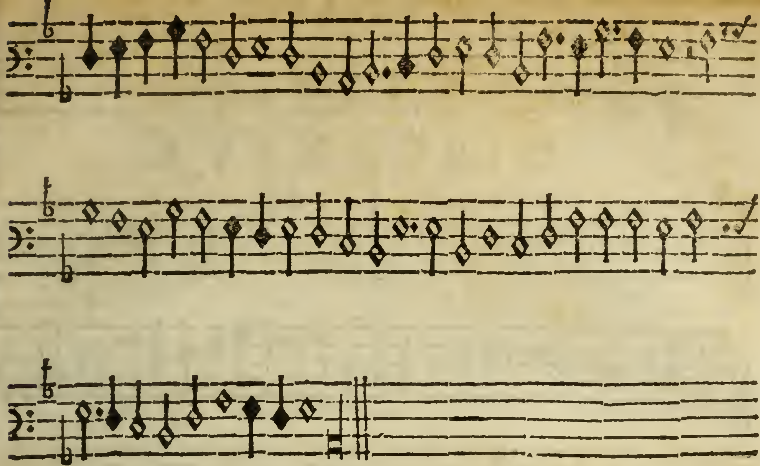
TENOR.



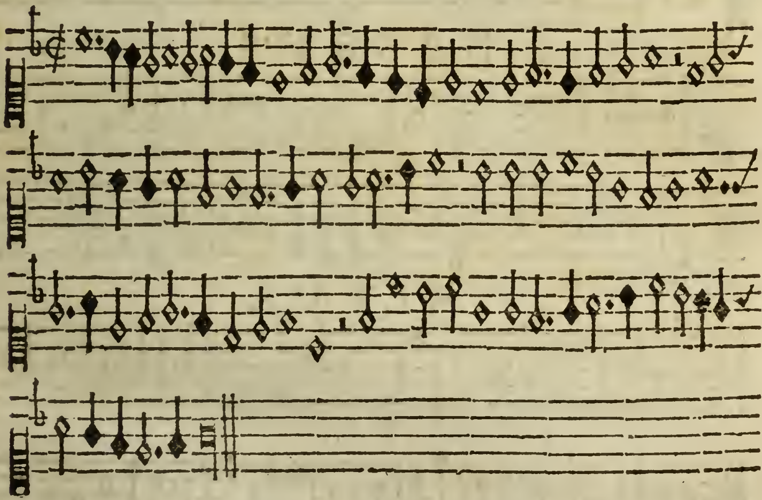


BASSVS.





DISCANTVS.

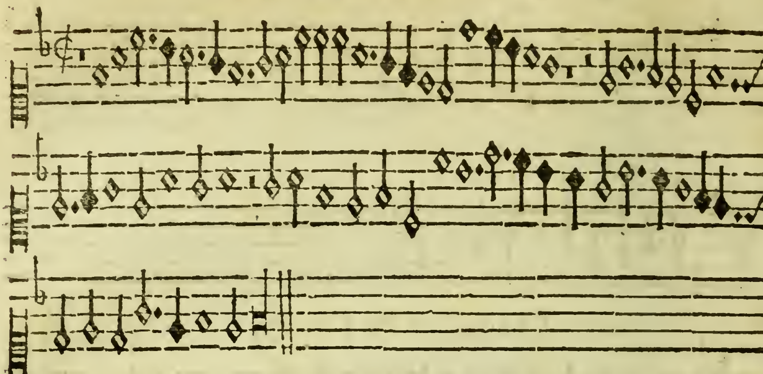


Sequitur ſecundum exemplum, in quo pau
citas notularum augmentati-
onem innuit.

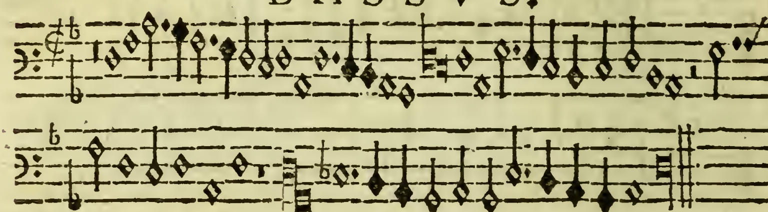
TENOR.



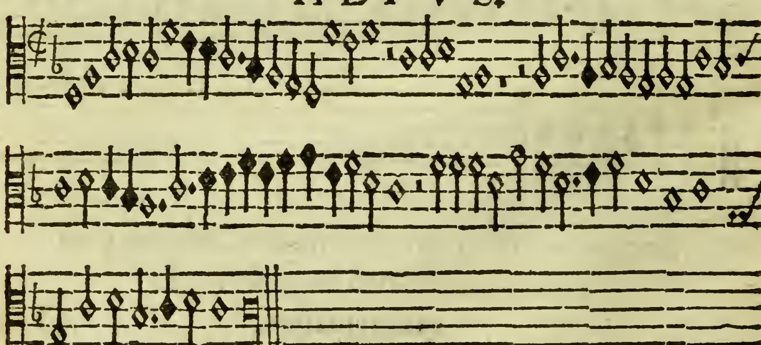
DISCANTVS.



BASSVS.

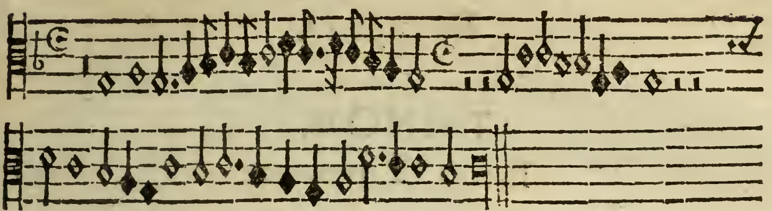


ALTVS.

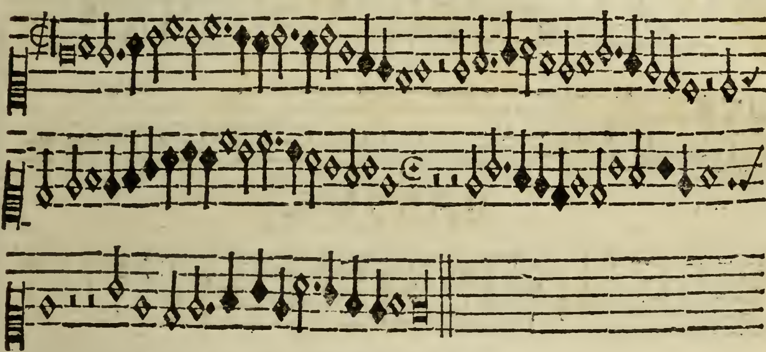


Tertium exemplum, indicans diſcrimen inter augmentationem & prolationem.

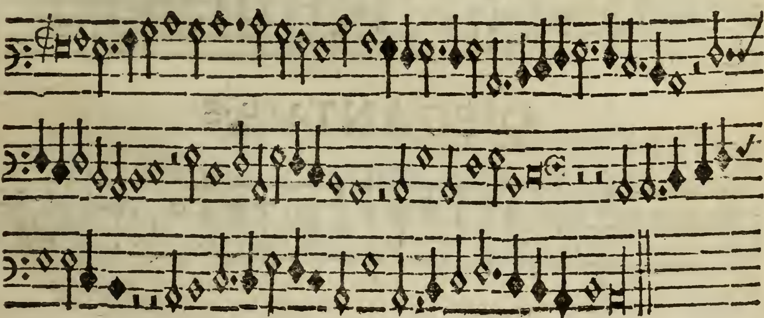
TENOR.



DISCANTVS.



BASSVS.



Tertio

Tertio cognoſcitur augmentatio per canones cantionibus adiectos, ut creſcit in duplo triplo &c. uel breuis ſit maxima, & ſemibreuis longa &c.

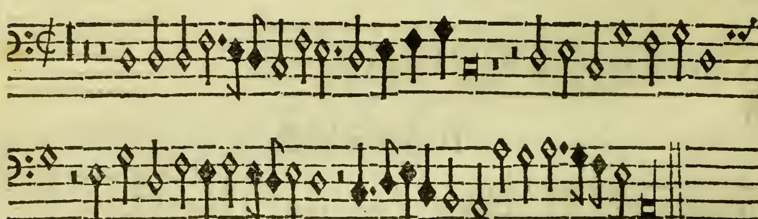
Exemplum.

TENOR.

Breuis ſit maxima.

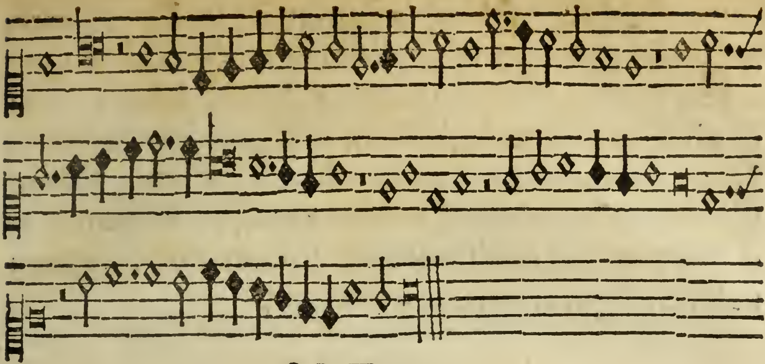


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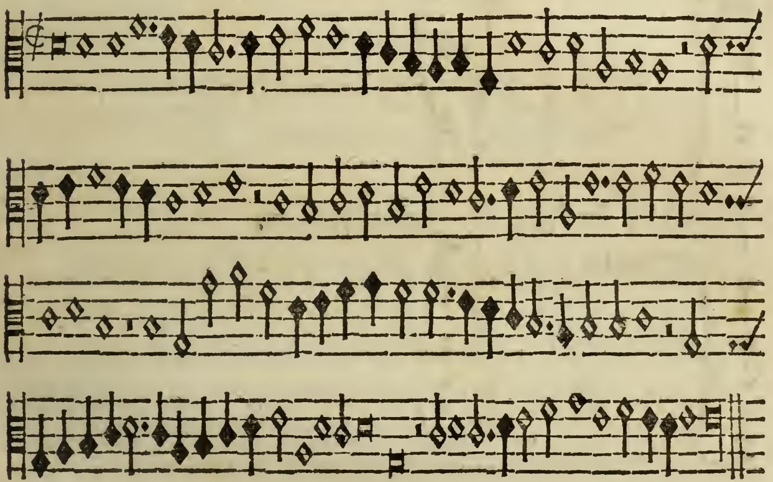


DISCANTVS.



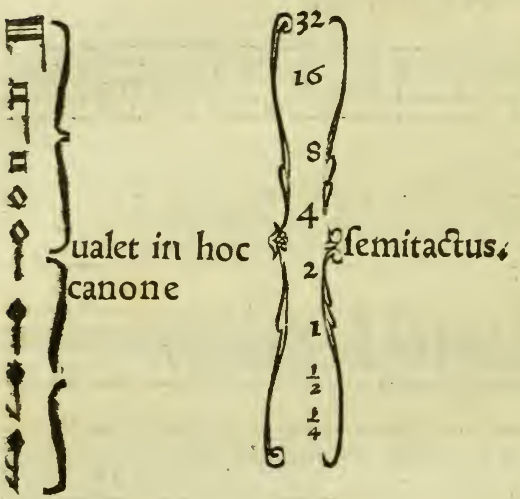


ALTVS.



Canon in Baſi non opus habet longa explicatione, quia primo ſtatim intuitu huius artis ſtudioſo patebit quid eo ſignificetur. Sed Tenoris canonem, cũ non ita omnibus ſit obuius, paucis accipe.

Initio conſiderabis ſignum & uerba canonis, quæ iubent breuem pro maxima cenſeri, quam rationem & aliæ notulæ imitantur. Si itaq; breuis maximæ habebit ualorem, hoc eſt, octo tactibus menſurabitur, cæterarum notarum calculus hic erit. Quem ideo hic ſubijcio oculis, ut uno exemplo admoniti adoleſcentes, in alijs ſimilibus, eodem modo certum ualorem figurarum uenari diſcant.



Regulæ

1. Quando augmentationi ſignum alterius gradus acceſſerit, tum notas iuxta iam traditam ualoris ſupputationem innuet, cæteræ notulæ iuxta graduum præcepta incrementum accipient.

2. Augmentatio in omnes figuras porrigitur, & pauſæ ſimul ac notæ augeſcunt.

CAPVT QVARTVM de diminutione & ſemiditate.

Diminutio eſt, quando eſſentiali ac propriæ notarum atq; pauſarum menſuræ dimidia pars per certa ſigna, aut canones detrahitur. Hæc definitio ſemiditati quoq; conuenit, quia nihil differunt, niſi quòd diminutio in ſignis perfectis medietatem menſuræ adimat, Semiditas autem in imperfectis. Veteres tamen aliter de ea re ſentientes diminutionem tertiæ partis ab ipſa menſura abſtractionem eſſe dicebant. Sed recentiores Muſici patrum memoria præclariſsimi Franchinus, Ioannes Tinctoris & alij, eò quòd tertiam partem difficilem inuentu uidebant, cõmuni ſententia diminutionẽ à ſemiditate

non diſcernendam eſſe ſtatuerunt. Atq; ut facilius adoleſcentes intelligant, dicunt non notularum ac pauſarum ualorem aut numerum præſcindi, ſed tantum menſuram fieri ualociorem. Hoc autem loco Muſicæ ſtudioſos admonitos uolo, ut ſignum integrũ à diminuto benè diſcernere diſcant, uitentq; Cantorum quorundam ineptias, qui ſolo uſu contenti, pueris odium harum præceptionum inſtillant, quas cum non didicerint, ſine ulla ratione dictitant tantum in diminutione paulò uelotius eſſe menſurandum, quum tamen eruditiſsimorum Symphoniſtarum cantiones, dimidiam partem menſuræ auferri apertè demonſtrent. Breuiter itaq; ſcias, ſi integrum ab diminuto exactè diſcernere neglexeris, neq; feliciter unquam in Muſica uerſaberis, neq; ullam cantiunculam à docto Muſico compoſitam canere poteris. Sed ad inſtitutum eſt redeundum.

Cognoſcuntur Diminutio & Semiditas quatuor modis.

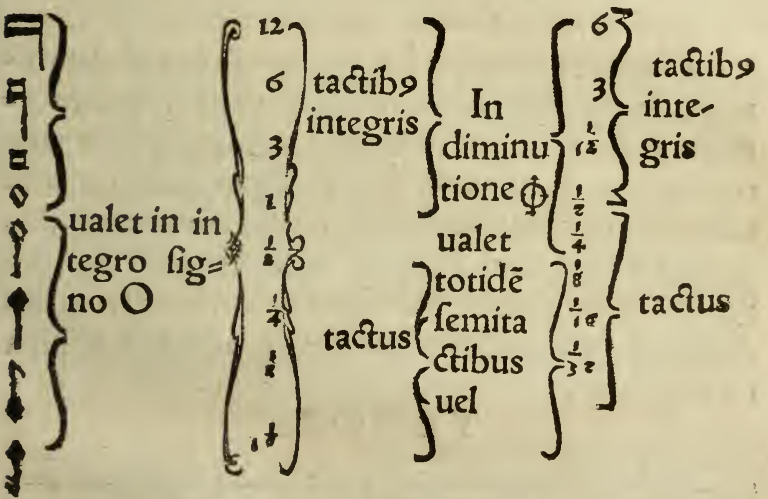
Primo, per uirgulam, quæ circulum ſeu ſemicirculum in medio ſcindit ⦶ ₵ ⦶ ₵

Secundo, per numerum circulo aut ſemicirculo adhærentem O2 C2 ⊙2 Ͼ2

Tertio per hemiciclum inuerſum hoc modo Ɔ

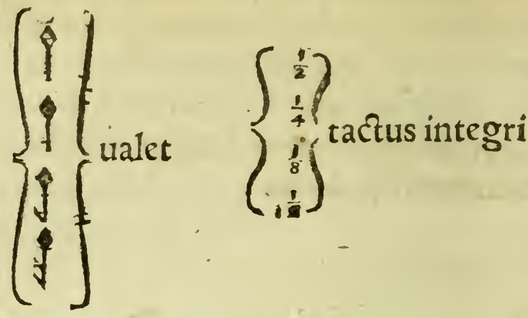
Vt

Vt autem adoleſcentes uideant quo pacto in eiuſmodi diminutionibus ad ueram figurarum menſuram perueniatur, operæ prætiũ me facturum arbitror, ſi ante exemplorum traditionem, paulò craſsiori minerua, quemadmodum ſupra quoq; feci, collationem tam integri quàm diminuti ſigni in tempore perfecto, quod eſſentialem ualorem complectitur, tradiderim, quò facilius de reliquis quoq; iudicium facere poſsint.



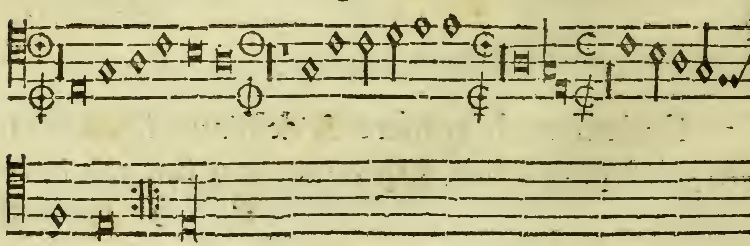
Eodem modo conferes & deminuta ſigna cum integris ſupra traditis, atq; ita tandem ſine negotio

certum notarum ualorem depræhendes. Obiter hoc loco etiam obſeruetur, minores notas in his ſignis O C ⌽ ⊙2 ¢ ɔ€ ƺ eundem habere ualorem. Nam

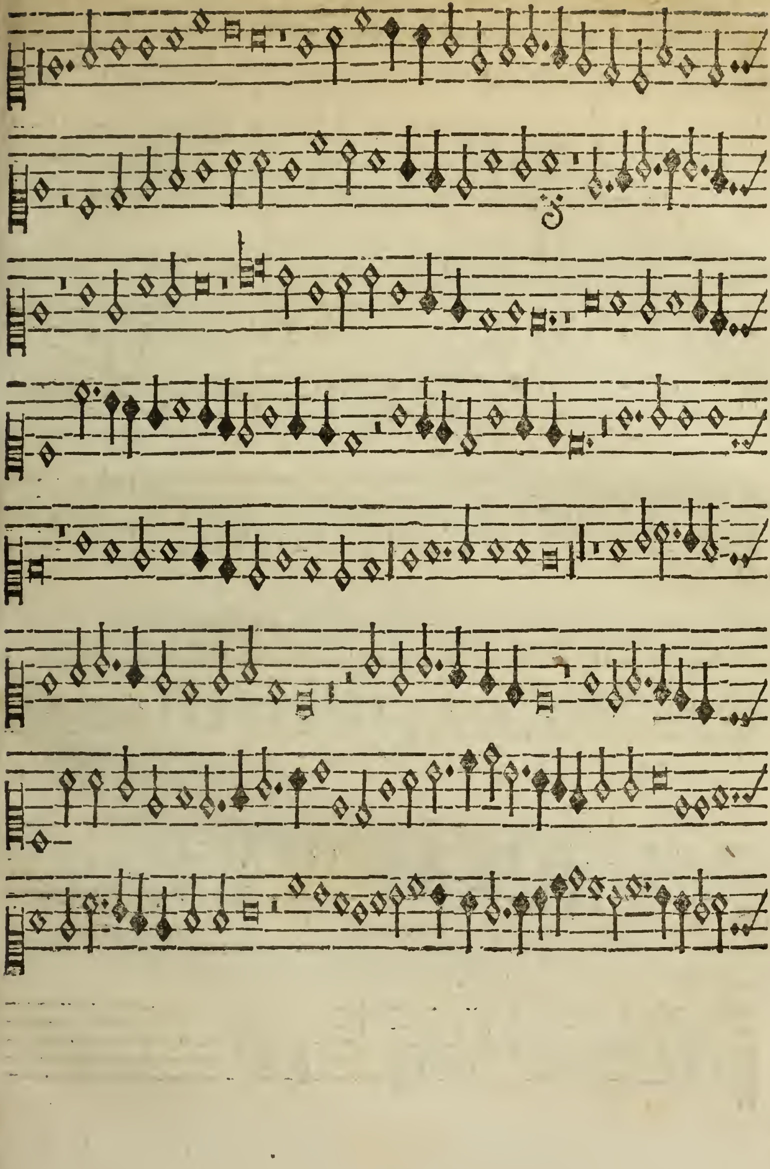


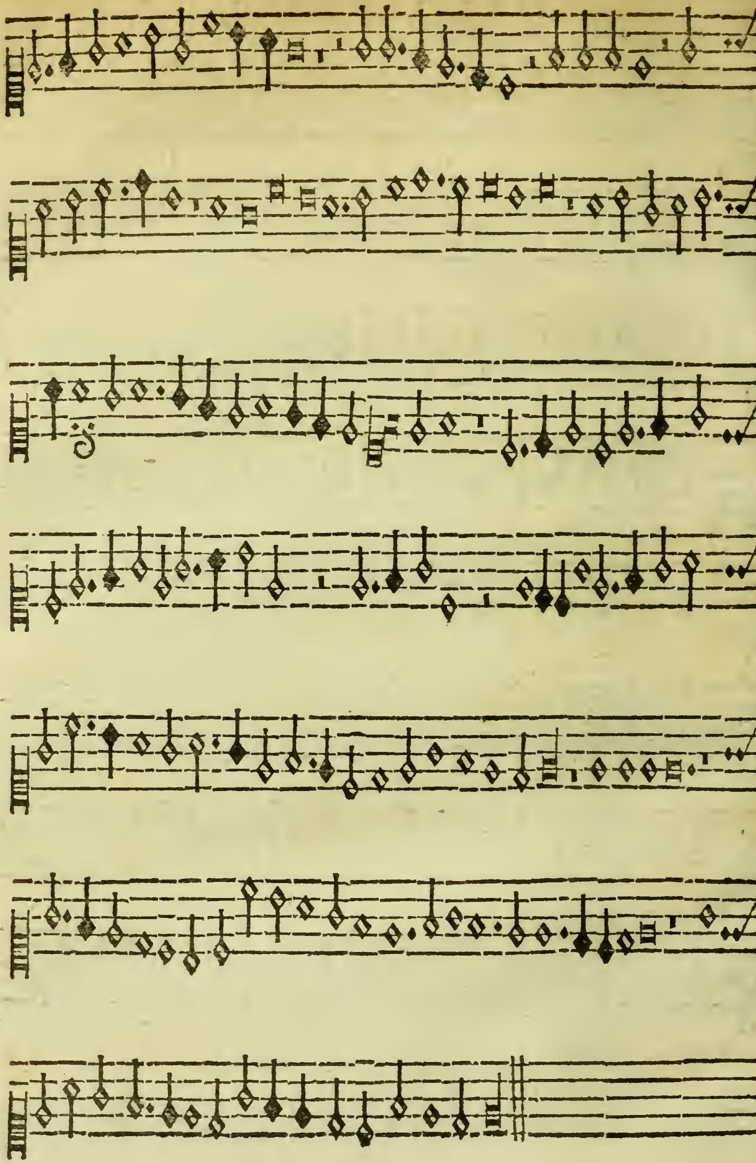
Nunc per exempla has præceptiones declarabimus. Atq; ex ſequenti cantilena, quam Ioſquino aſſcribunt, facilimè quiſq; poterit certò perſpicere, tantum diſcrimen eſſe inter integra ſigna, quantum unitatem & medietatem differre ſenſus communis docet. In Tenore antem, quia adiunctum eſt ſignum repetitionis, ſcias ſingulas figuras tam integro quàm diminuto ualore cenſeri, priuſquam ad ſigna ſequentia accedatur.

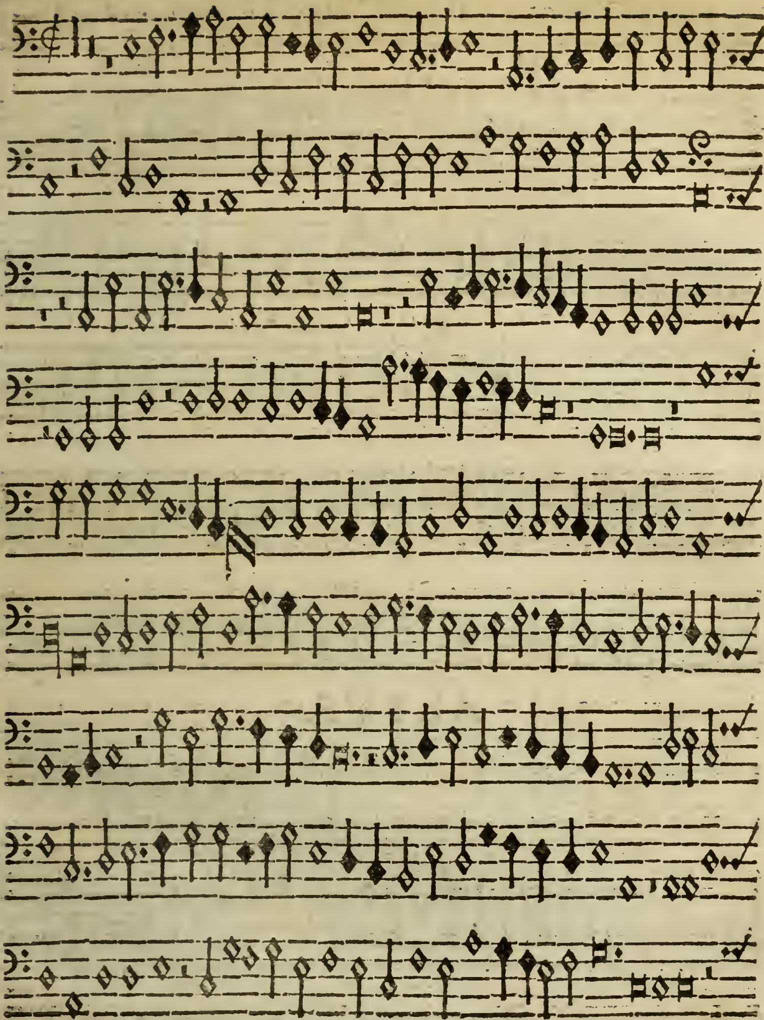
TENOR.

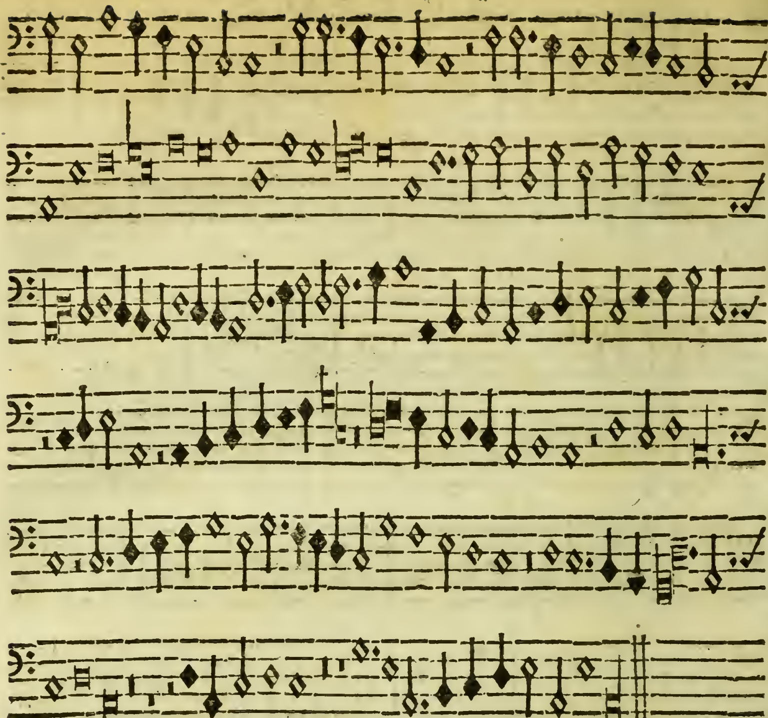


DISCANTVS.

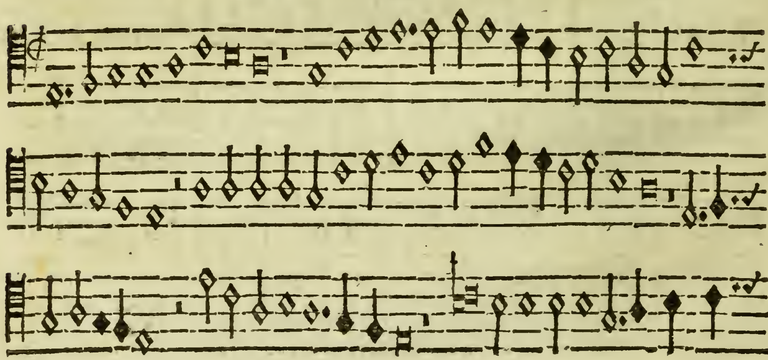


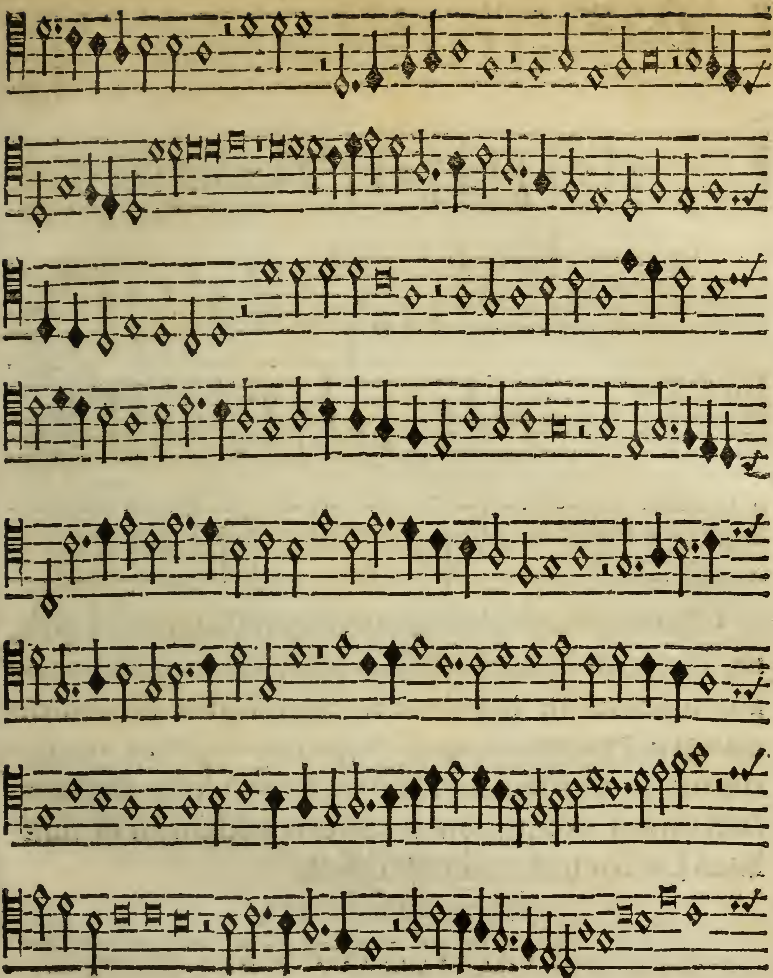


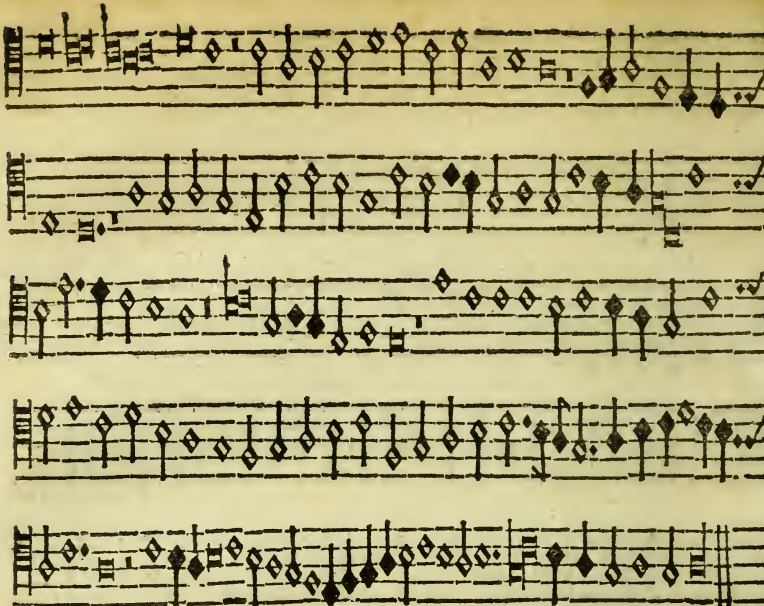




ALTVS.



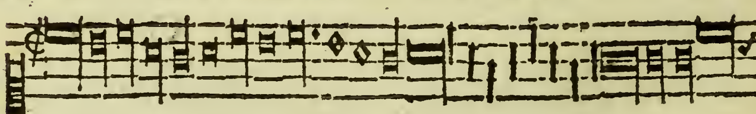


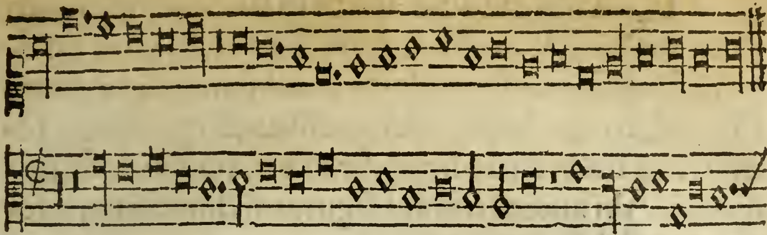


Quarto, ſit etiã deminutio canonibus præſcriptis, ut, decreſcit in duplo, triplo &c. uel longa ſit breuis aut maxima ſit breuis &c. Significatur diminutio quoq; per proportiones, in quibus ſuperior numerus maior eſt inferiore. Sed de his ſuo loco dicemus. Iam unum exemplum de canone addam, ut de ſimilibus Lector inde iudicare diſcat.

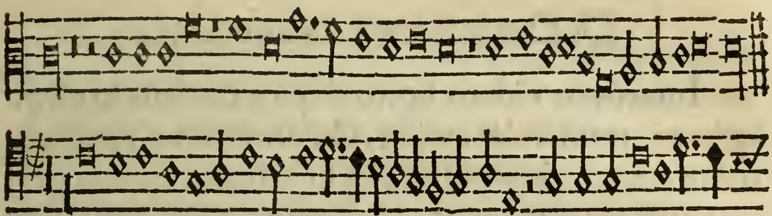
Maxima ſit breuis,

DISCANTVS.

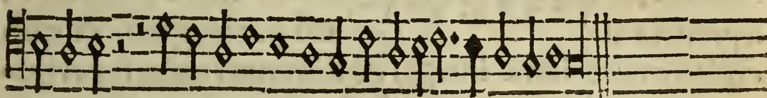


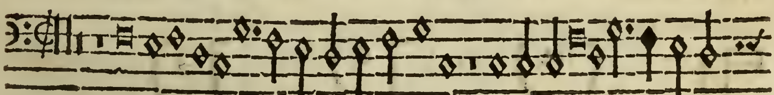


ALTVS creſcit in duplo

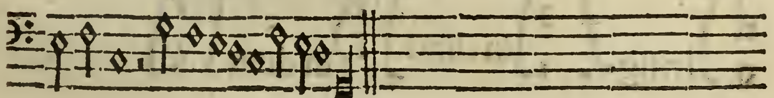


TENOR.





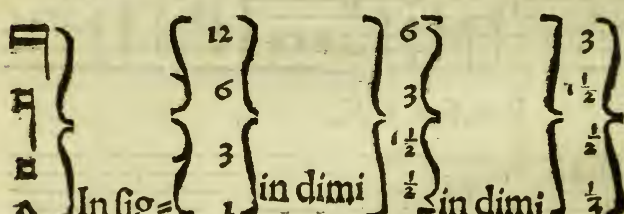
BASSVS.

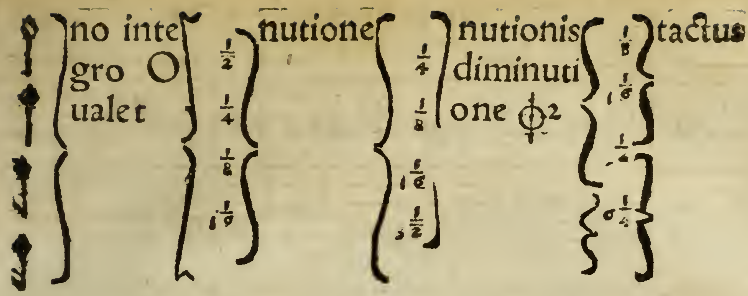


Quid ſibi canones uelint in hoc exemplo, non puto multis eſſe explicandum, cum faciles ſint intellectu. In diſcanto ſignificatur maximam eſſe breuem. Hoc eſt, ualere duobus ſemitactibus. Ergo longa ſemibreuis ualorem habebit, breuis minimæ: & ſic deinceps. Alti autem omnes figuras ſi dimidiaueris recte conſtabit cantilena.

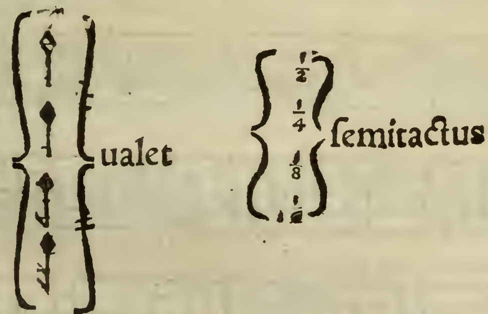
De Diminutionis diminutione.

Interdum eidem ſigno duplex diminutio uirgularis ac numeralis accidit, ubi diminutus notarum ualor iterum diminuitur, ita ut tantum quarta pars eius ualoris remaneat, & diminutionis diminutio uocatur, ut ⦶2 ¢2 ⦶ ⦶2 ¢2 ⦶. Huc etiam propter incipientes u nũ paradigma, in quo collationem hanc integri & diminuti ualoris perſpicere licet, apponam, ut inde Lector admonitus, reliqua ad eundem modum ſuo marte diſcutiat.





Sciat autem lector in hoc ſigno ⌽2 breuem cenſeri iuxta dimidiū eius ualoris, quem ſupra de modo minore perfecto indicauimus. Arbitror autem non inutile fore, ſi hoc quoqȝ loco adiecero minorum figurarum in quibuſdam ſignis æqualem ualorem. Maiores enim iuxta gradus uariant. In his itaqȝ ſignis ⌽ O2 ¢ C2 Ɔ ⌽2 ¢2 ⌽

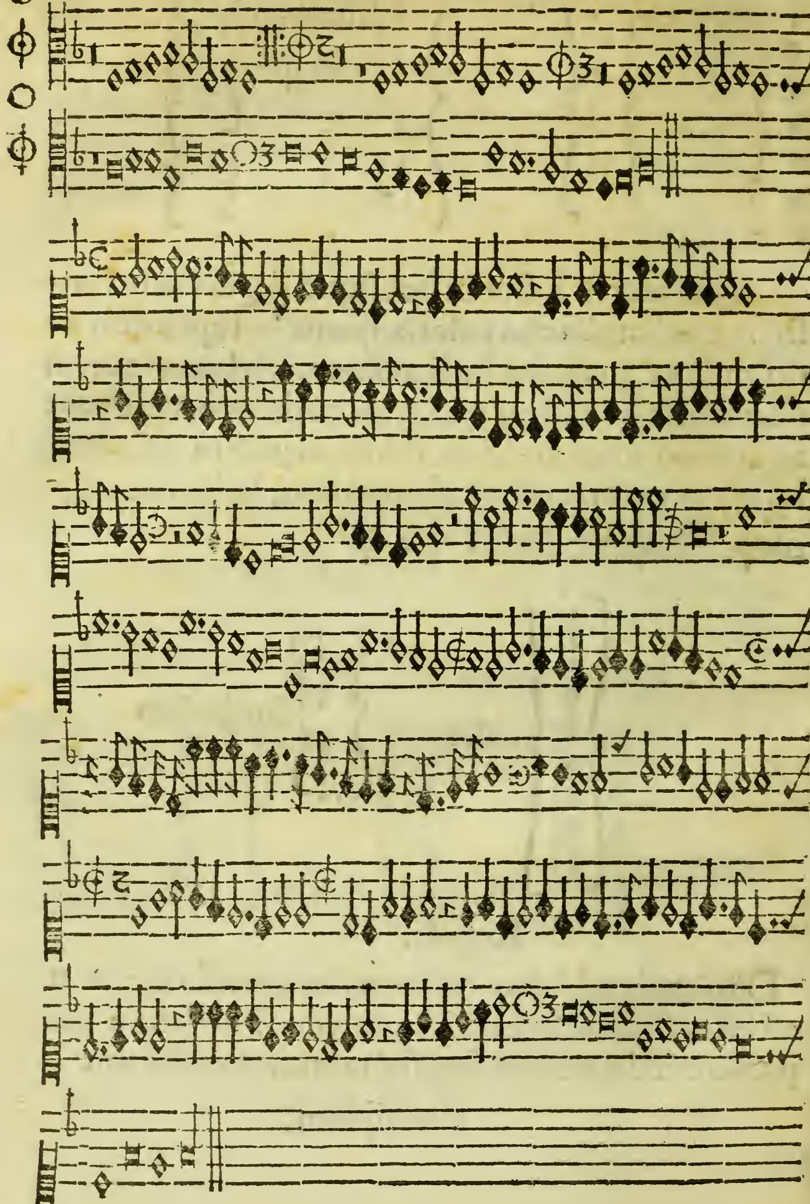


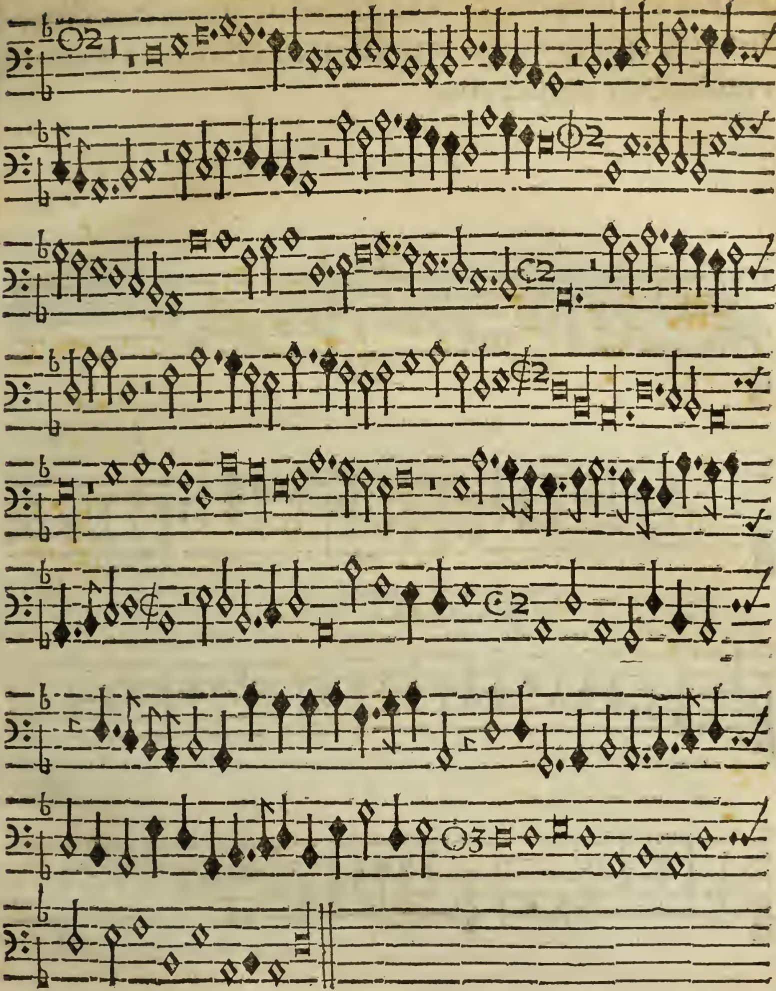
Regula.

Diminutio ad ſolam tactus rationem refertur, non ad ipſas figuras, hoc eſt, diminutio nō notarum aut pauſarum ualorem aufert, ſed tantum menſuram.

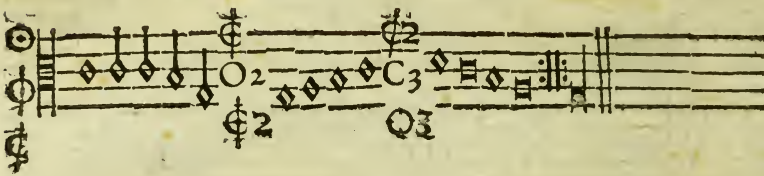
Exemplum:

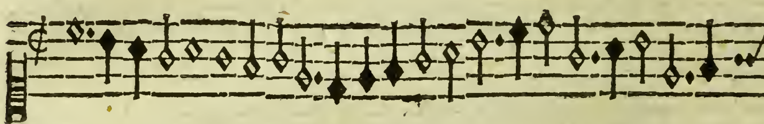
TENOR.





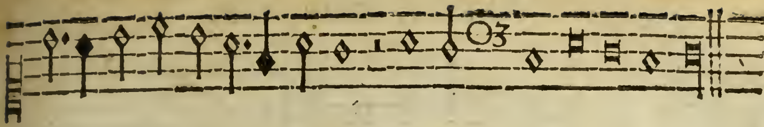
Adijciam autem exercitij loco adhuc duo ex-
empla ex uetuſto codice deſcripta, in quibus diuer-
ſitatem quoq; ſignorum autores ab oculos ponere
rudioribus uoluerunt.



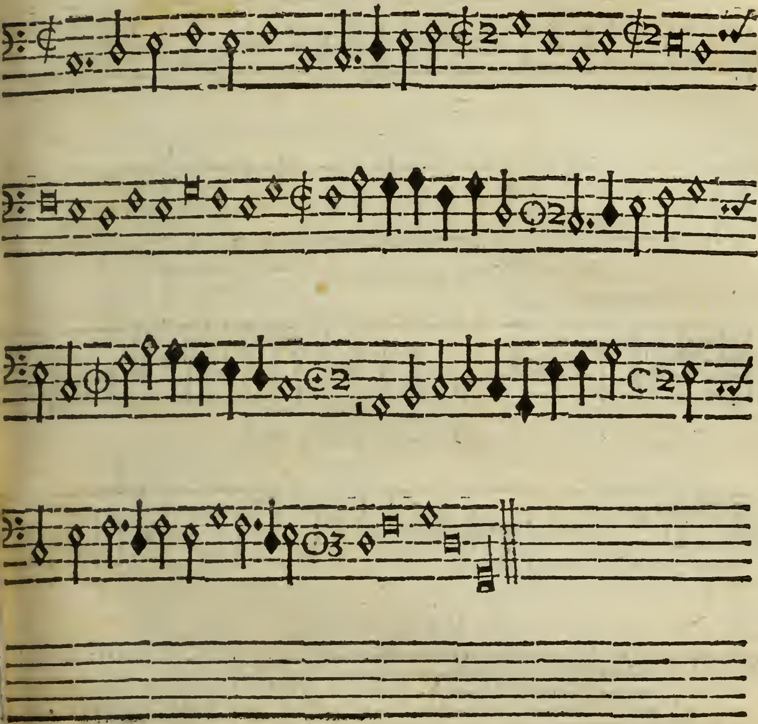


DISCANTVS.

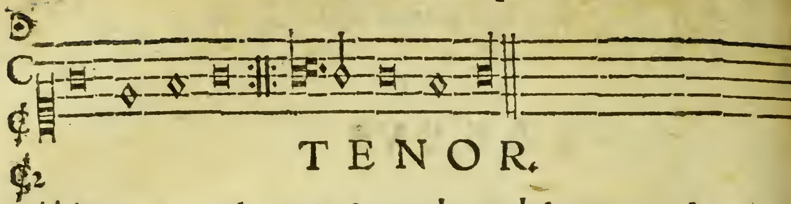




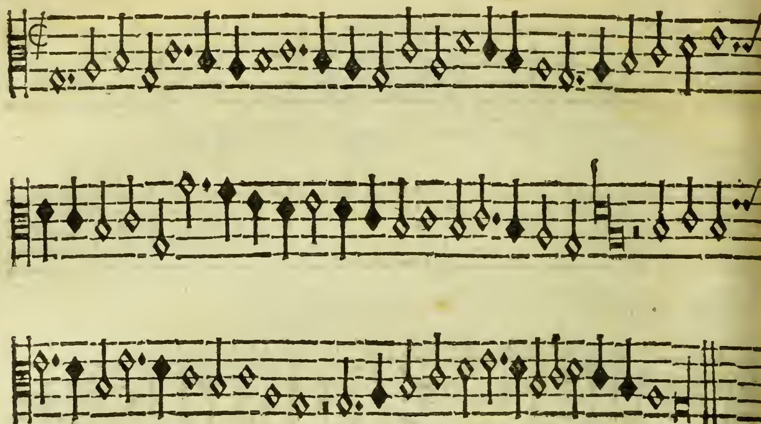
BASSVS



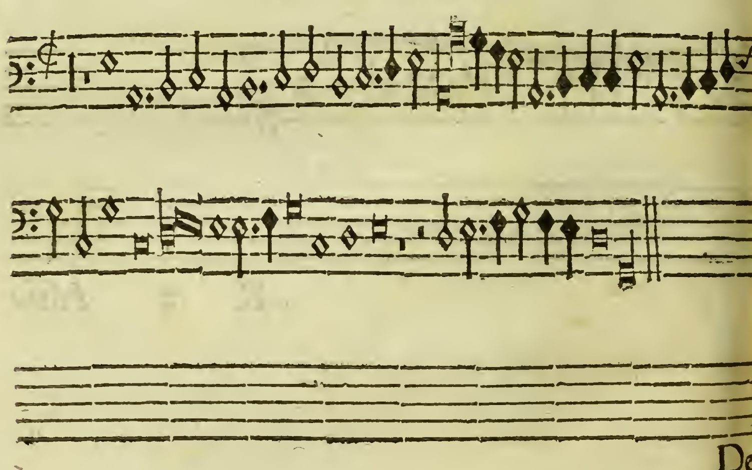
Alterum exemplum.



TENOR.



BASSVS.

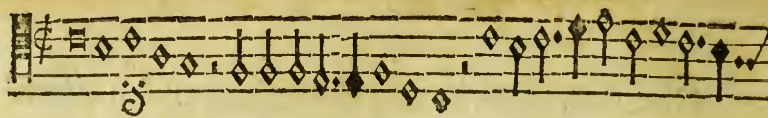


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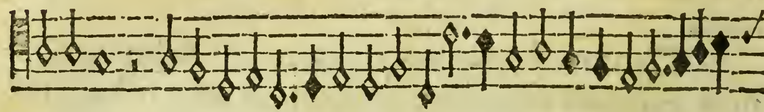
Cum ſupra tam in augmentatione quàm diminutione canonis mentionem fecerimus, tandem eius quoqꝫ definitionem, ut apud Muſicos habetur, addemus.

Canon eſt imaginaria præceptio, uel ex poſitis non poſitam cantilenæ partem eliciens, uel argutè cantus ſecreta indicans. Quomodo autem canonibus figurarum ualor adaugeatur ſeu diminuatur, ſupra dictum eſt. Sed reſtant adhuc aliquot Muſicorum argutiæ, quæ minimè ſunt ſilentio prætereũdæ. Nam interdum ex una parte cantilenæ duas uel etiam plures uoces talibus regulis canere præcipiunt, atqꝫ hoc modo cantilenis prænotant.

In hyper uel epi	Diateſſaron Diapente Diapaſon	ſupra in	quarta quinta octaua
Itẽ in hypo uel ſub	Diateſſaron Diapente Diapaſon	hoc eſt infra in	quarta quinta octaua



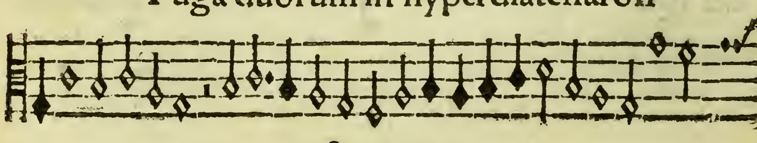
Fuga duorum in omophonia uel in uniſſono,



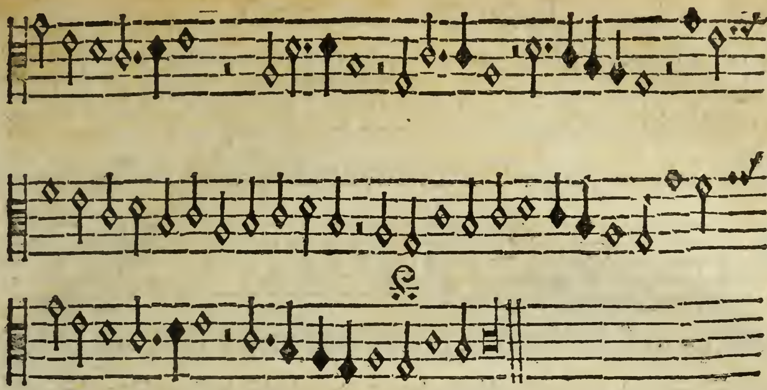
hoc eſt,ex eadem claue ſequens uox canitur.



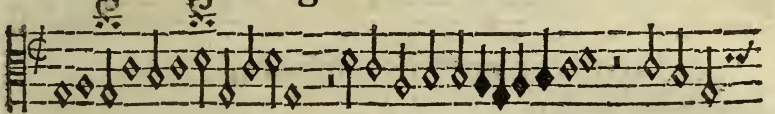
Fuga duorum in hyperdiateſſaron



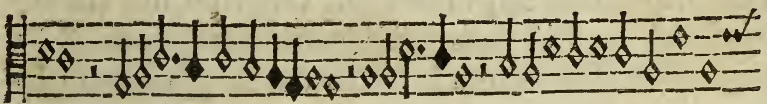
poſt tempus.



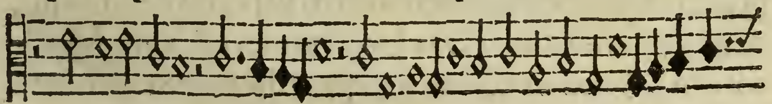
Fuga trium uocum.



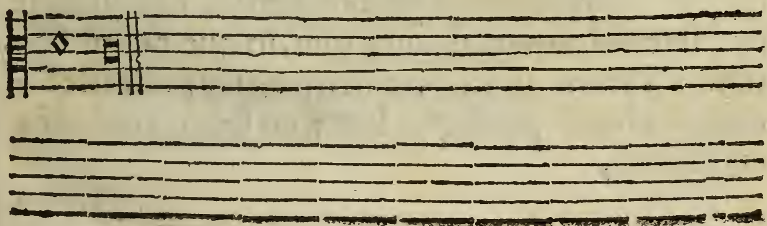
Baſſus ſequitur Tenorem poſt tempus in hy-



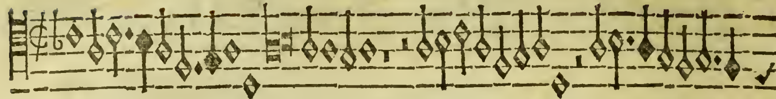
podiapente. Diſcantus uerò poſt dua tempora &



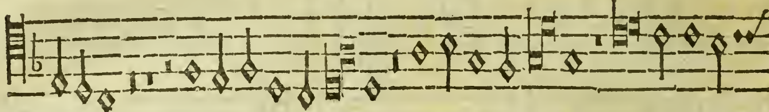
dimidium in epidiapaſon.



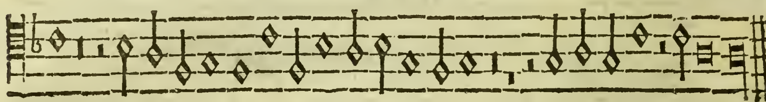
Fuga quatuor uocum.



Diſcantꝰ ſequitur Tenorē in epidiapaſon poſt tempꝰ



Baſſus in ſubdiapente poſt duo tempora. Altus in hy

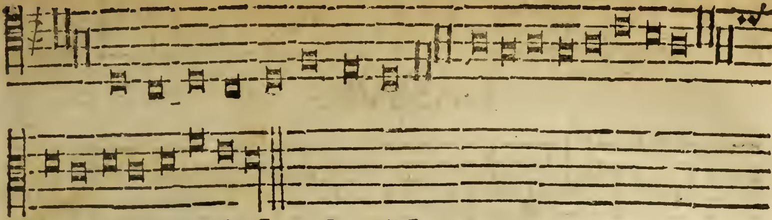


perdiateſſaron poſt tria tempora.

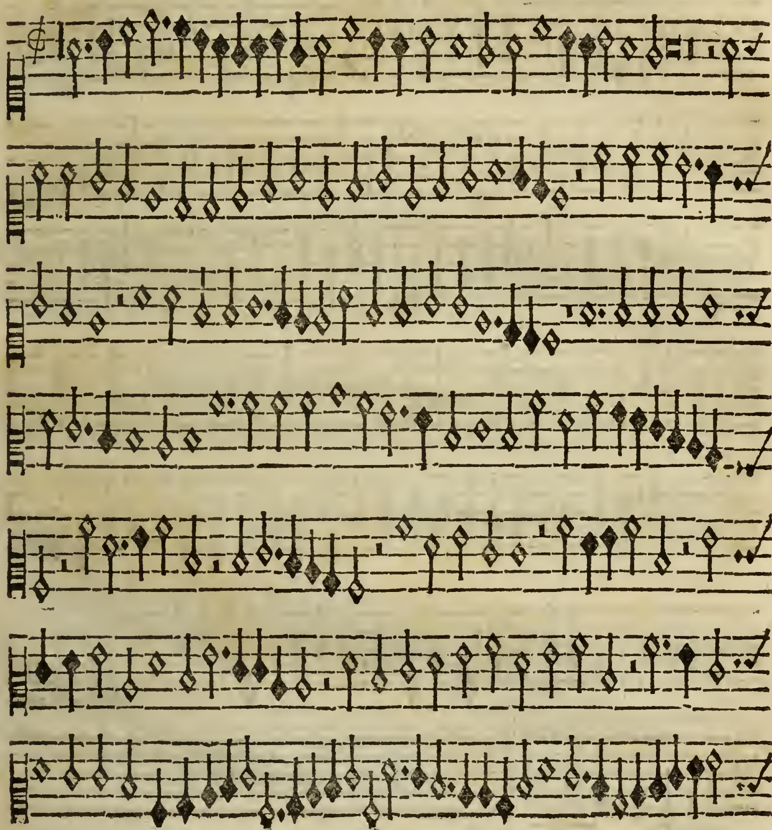
Habent præterea & alios canones, quos ænigmaticè cantionibus apponunt, ut, cancriſat, hoc eſt, retrograditur. Nigra ſum ſed formoſa, nigræ notæ debent pro albis cantari. Miſericordia & ueritas obuiauerunt ſibi, quando altera uox recto, altera retrogrado ordine canit. Sunt antem iſti canones infiniti, neqꝫ poſſunt omnes hoc loco numerari, cum Muſicorum arbitro relictum ſit, quotidie nouos effingere. Sequuntur tria exempla, quæ Lectorem docebũt quomodo de ſimilibus iudicandum ſit. Primum eſt ex Hercule Ioſquini deſumptum, in quo canon ſignificat Tenorem incipere à tergo, atqꝫ poſtea recto ordine, omiſsis pauſis pro breuibus ſemibreues cantari debere.

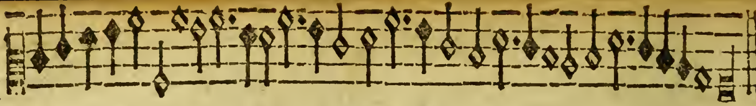
Tenor

TENOR.

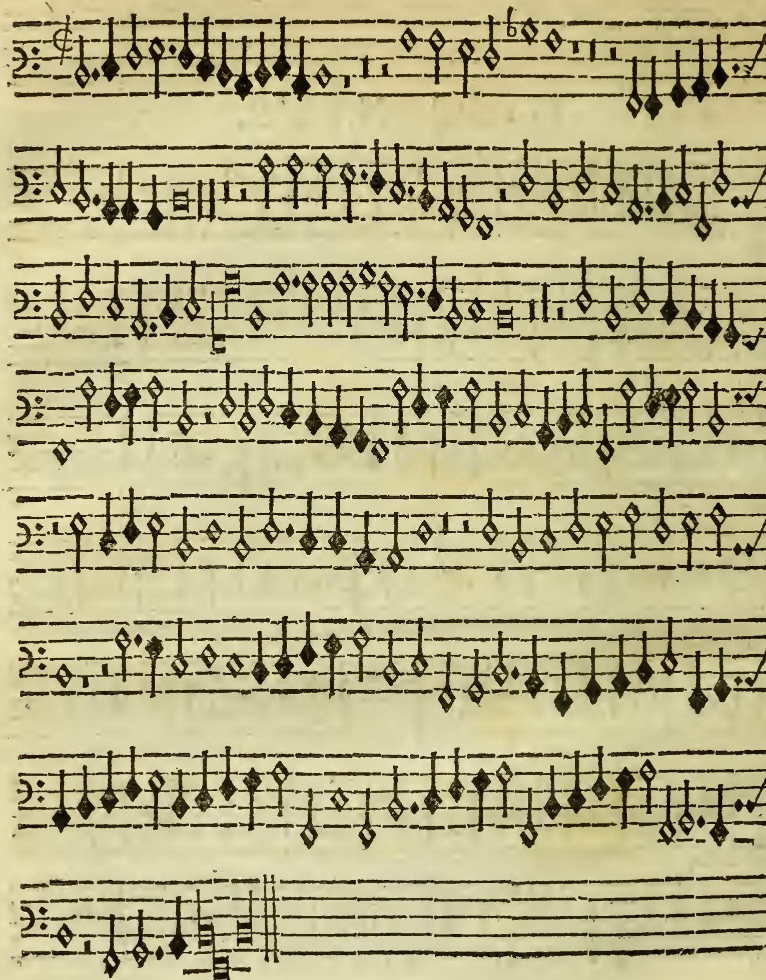


DISCANTVS.





BASSVS.



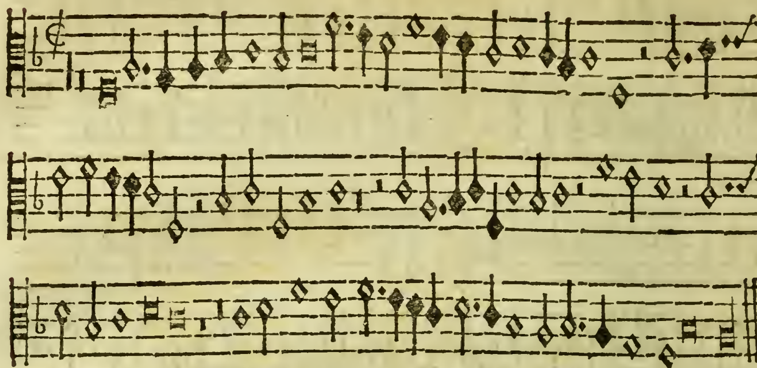
ALTVS,



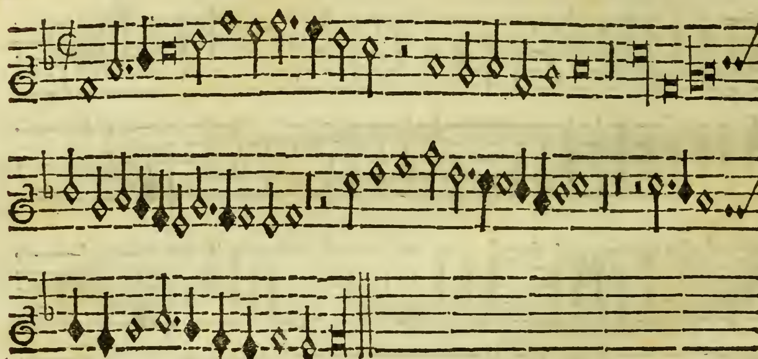
Secundum exemplum eſt Petri molu,
ex Miſſa duarum facierum.

Canon. Tolle moras placido maneāt ſuſpiria cantu.

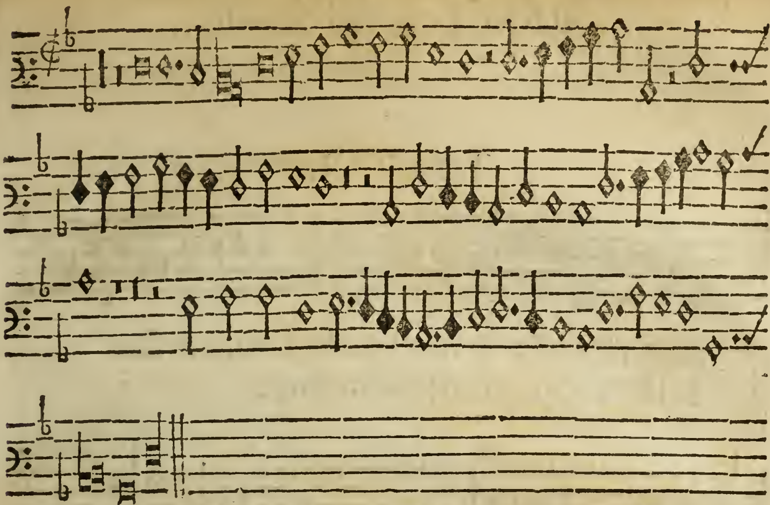
TENOR.



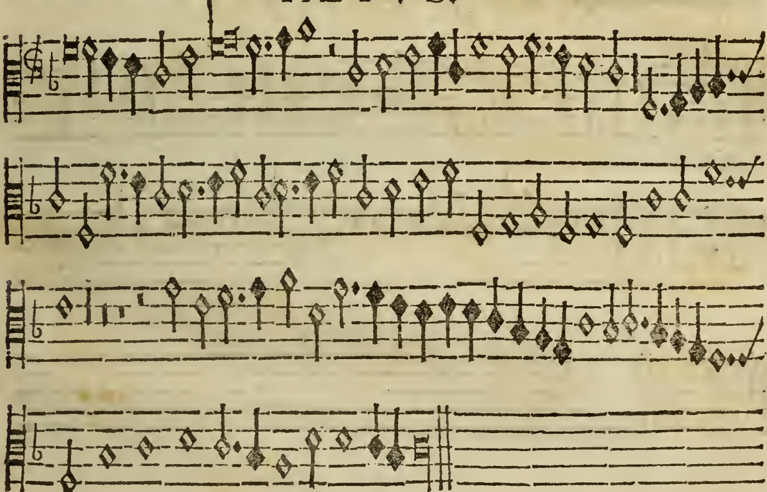
DISCANTVS.



BASSVS.

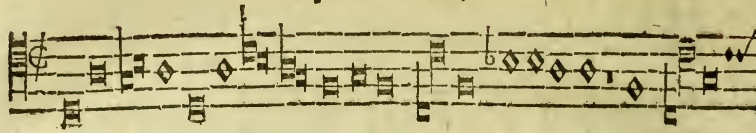


ALTVS.

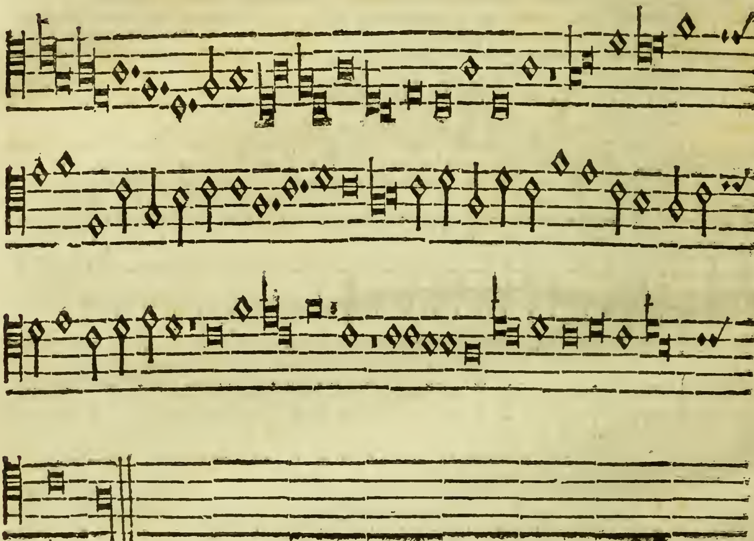


Tertij exempli loco apponam crux fidelis. Ludouici Senfelij.

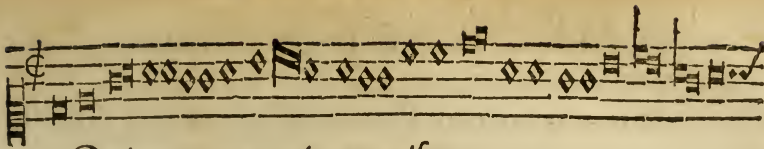
TENOR.



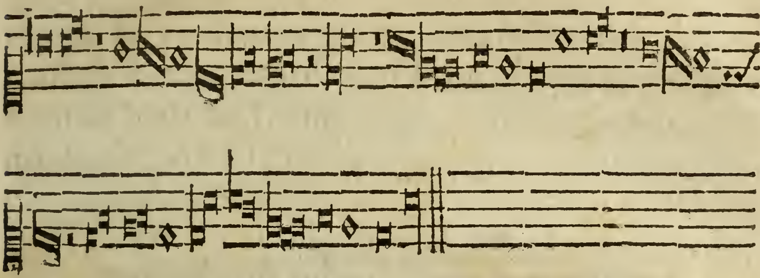
Miſericordia & ueritas obuiauerunt ſibi
Iuſtitia & pax ſe oſculatæ ſunt.



DISCANTVS.



Qui mecum canit cancriſat.



CAPVT QVINTVM

Tactus eſt motio ſucceſſura in cantu menſuram dirigens. Oportet enim in canentium cœtu, ne fiat confuſio, unam certam & æqualem eſſe menſuram, qua reddimur certiores de quantitate notularum ac pauſarum, quantum ſcilicet corripi, aut produci debeant.

Et

Et eſt duplex

Maior, Minor & proportionatus

Hæ tres tantum ſpecies à Cantoribus iamdiu receptæ, communi uſu probatæ ſunt. Sed quomodo diuerſitatem illam tactus ſint probaturi, cum ars & proportionis natura repugnent, ſi res ad uiuum referetur, ipſi uiderint. Profecto cantiones à doctiſsimis quibuſq; Muſicis compoſitæ, ſatis clarè demonſtrant tantum unum eſſe tactum, nempe maiorem, ad quem omnes cantilenæ probatæ accommodari poſsint. Sed ea de re ualdè eruditè ſcribit in ſua Muſica, Doctiſsimus uir Sebaldus heyden, atq; exemplis conuincit, pluralitatem tactus apud uerè Muſicos non recipi, itaq; ſtudioſos ad eam remitto. Breuiter autem hoc prius adijciam, quàm uſitatas definitiones recito. Etſi uariæ de tactu ſunt opiniones, & quidam potiſsimum rationem temporis iu menſura habendum cenſent: tamen hic modus addiſcentibus eſt facilior, ſi tactus ad prolationem, hoc eſt, ſemibreuem referatur.

Maior, qui & integer & totalis dicitur, proprius & uerus omnium cantilenarum tactus, eſt qui ſemibreuem integram uel breuem in duplo diminutam ſuo motu compræhendit.

Minor uel ſemitactus, ſolus nunc apud cantores regnans, eſt maioris medium, ac ſemibreuem in

duplo

duplo diminutam ſuo motu menſurat. Hic tactus, ut conijcio, tantum ideo fuit inuentus, ut ſignificaretur in diminutione, & ſemiditate tantum dimidium menſuræ auferri, ac ualori figurarum nihil quicquam derogari.

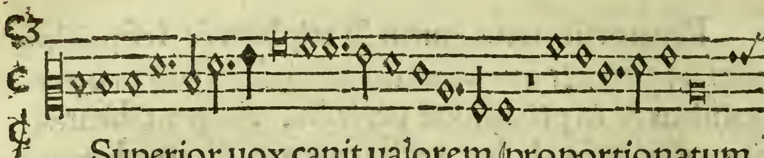
Proportionatus, quem & triplum & ſeſquialterum uocant, eſt quo utuntur in quibuſdam proportionibus & in prolatione perfecta. Atq; ut ſummatim quæ mea de hac re ſit ſententia dicam. Integra ſigna ad maiorem tactum, diminuta uerò ad minorem commode adaptari poſſunt. Proportionatus autem tactus, mihi uidetur omnino alienus eſſe à Muſica, eò quòd proportionis naturæ non conuenit. Præterea hoc diligenter obſerues uelim, cum plura ſigna diuerſa coinciderint, ut ſingula ad maiorem tactum accommodes, ſicuti ex Ioſquini exemplo liquidò apparebit. Quia uerò prolatio maior & tripla proportio & ſeſquialtera (cæteræ omnes optimè quadrant) maiori tactui non exactè conuenire præſertim rudioribus uidentur, poteris ad tempus ruditati ſubſeruire, & communi more, quando omnibus uocibus eadem ſigna præſcripta ſunt, canere, donec uſus te ab hac moleſtia liberauerit.

Regula.

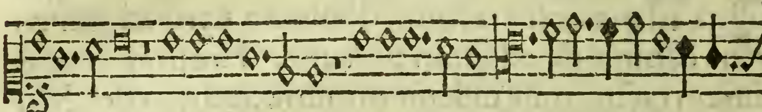
T Semi-

Semibrevis in omnibus ſignis, diminutione, augmentatione & proportionibus demptis, tactu integro menſurari debet.

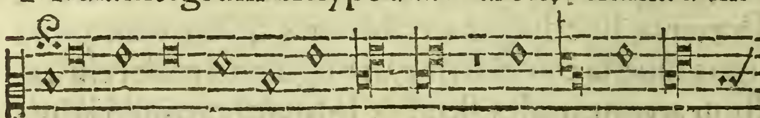
Exemplum trium uocum ex unica, ex Lhomme arme Ioſquini.

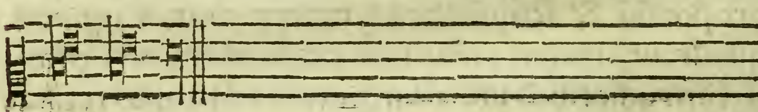


Superior uox canit ualorem proportionatum,

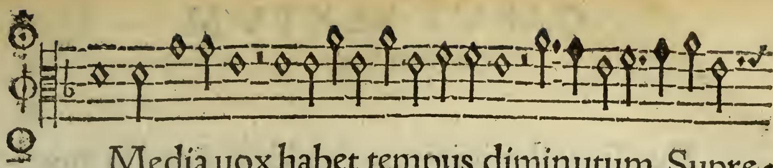


Media integrum in hypodiateſſaron. Infima diminutum in ſubdiapaſon.

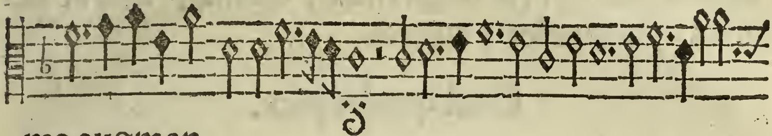




Aliud exemplum Ludouici Senfelij Canon. Omne trinum perfectum.



Media uox habet tempus diminutum. Supre-



ma augmen.



CAPVT SEXTVM
de punctis.

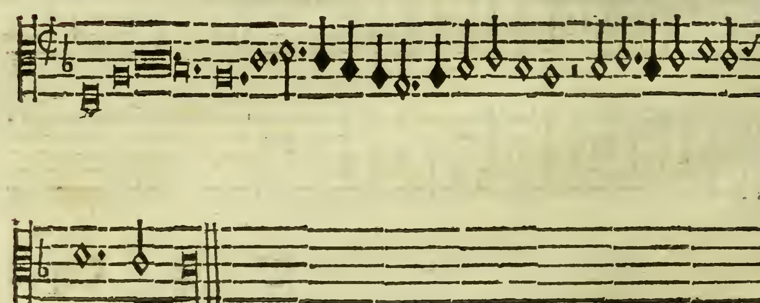
Punctus eſt minimum quoddam ſignum notulis adiectum, ut eas uel perficiat, diuidat, alteret uel media parte ualoris augeat.

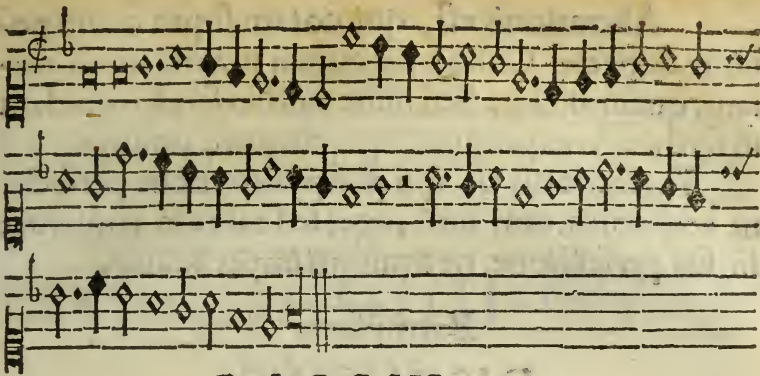
Et eſt quadruplex.

Additionis, Diuiſionis, Alterationis & Perfectionis. Additionis punctus, dimidio ualore adhuc notulam cui à tergo aſſcribitur, auget, fitq́ʒ in notulis imperfectis tantum.

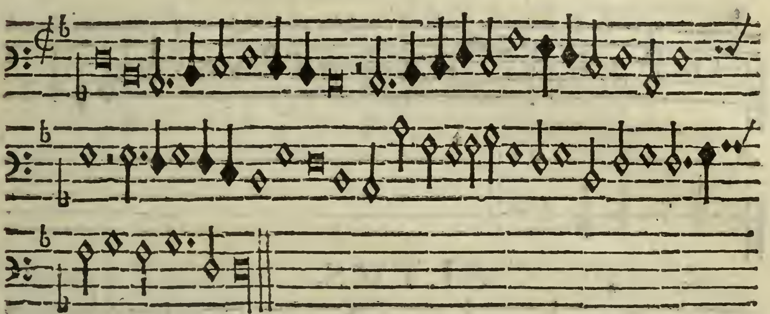
Exemplum.

TENOR.





BASSVS



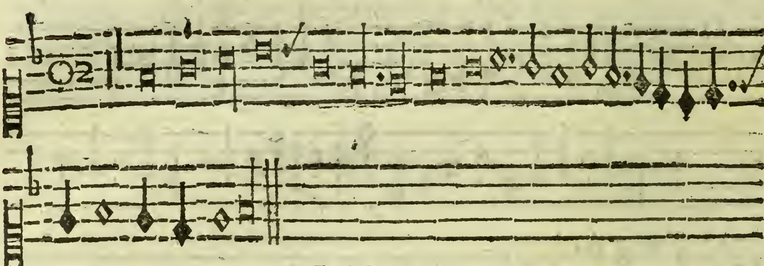
Diuiſionis punctus eſt,qui inter duas notas paulò altius quàm additionis ſcriptus,eas nec auget nec minuit, ſed tantum indicat alteram præcedenti, alteram ſequenti eſſe connumerandam. Interdum tamen unam notulam ad tertiam uel quartam figuram ſequentem transferri ſignificat, tum dicitur punctus tranſportationis. Eſtq; eius uſus tantum in gradibus perfectis, ad perficiendam in cantu ternariam diuiſionem.

Alterationis eſt, qui notam ſupra quam ponitur duplicat. Collocatur autem præciſè ſupra notam, quam alterat. Sed hunc noſtro ſeculo qnidam in ſcribendo exprimunt, qnidam uerò omittũt.

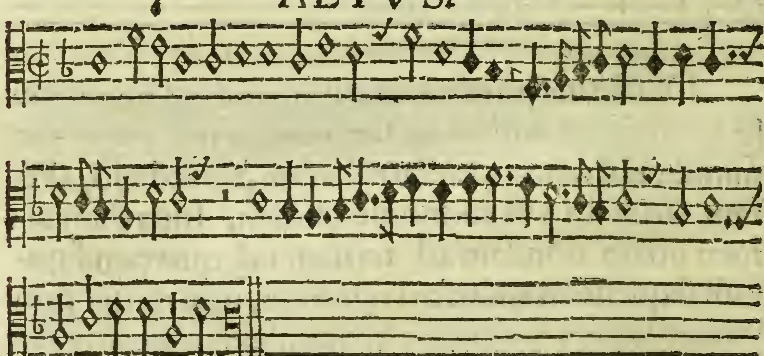
Perfectionis eſt, qui poſtpoſitus notæ perfectæ ut additionis, eam non auget ſed tantum conſeruat in ſua perfectione, ne à minori imperficiatur.

Exemplum.

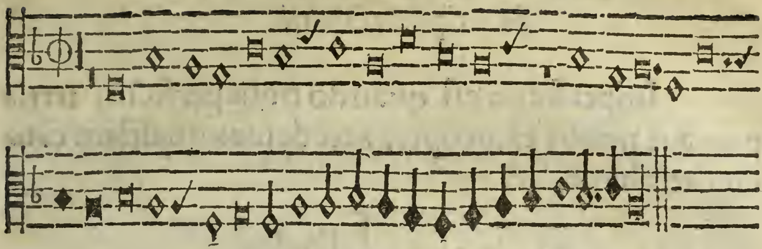
DISCANTVS.



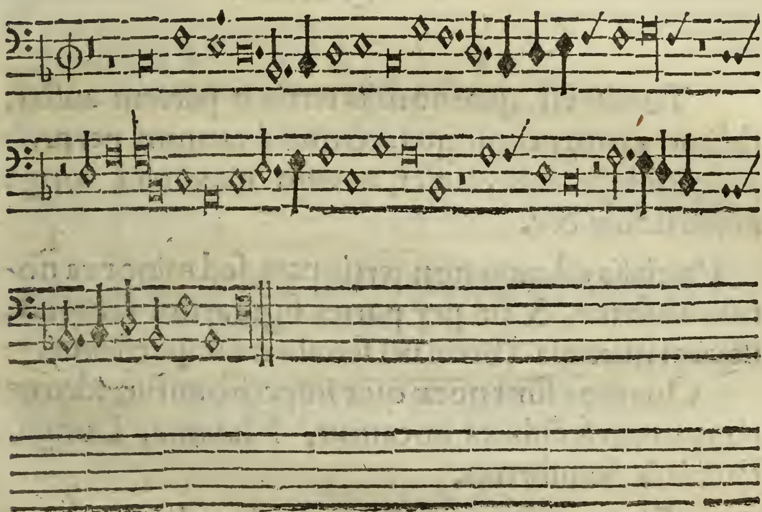
ALTVS.



TENOR.



BASSVS.



Caput

CAPVT SEPTIMVM
de imperfectione.

Imperfectio eſt quando notis perfectis, tertia pars aut minor ea, propter accedentes quaſdam cauſas detrahitur.

Et eſt duplex { Totalis / Partialis

Totalis eſt, quæ notulis tertiam partem aufert, dicitur etiam propinqua, eò quòd tantum per propinquas figuras fieri ſolet, ut cum maxima à longa imperficitur &c.

Partialis eſt, cum non tertia pars, ſed minor ea notulis aufertur, & fit per partes figurarum remotas, ut cum maxima à breui uel ſemibreui imperficitur.

Quatuor ſunt notæ quæ imperficiuntur, ideo etiam imperfectibiles uocantur. Maxima, Longa, Breuis & Semibreuis.

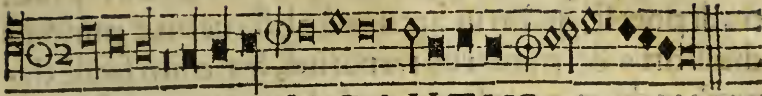
Fit autem imperfectio tribus modis.
Nota, Pauſa, & Colore.

Nota & pauſa, quando ante uel poſt notam perfectam figura minoris ſpeciei collocatur.

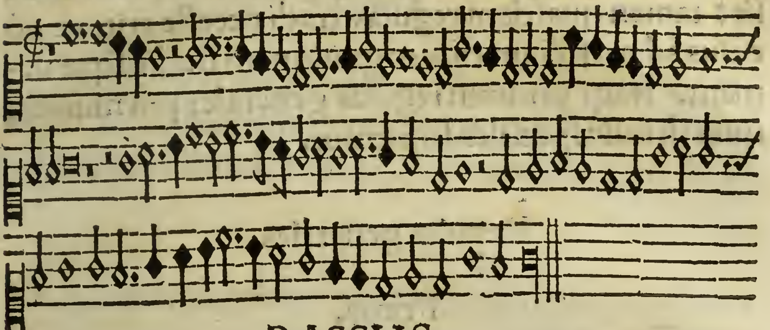
Colore, quia cum color in perfectis figuris oſtenditur, imperfectæ fiunt, tertia enim pars denigratione aufertur.

Exem

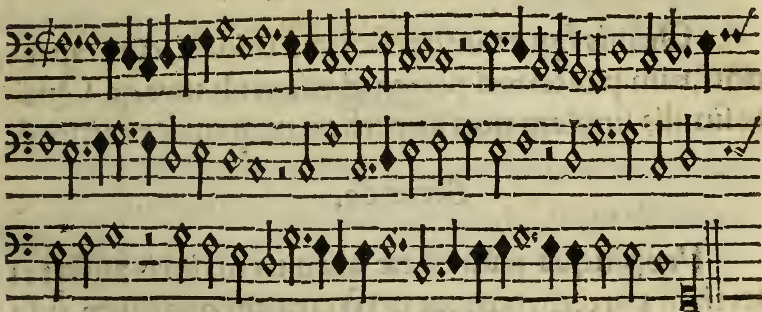
TENOR.



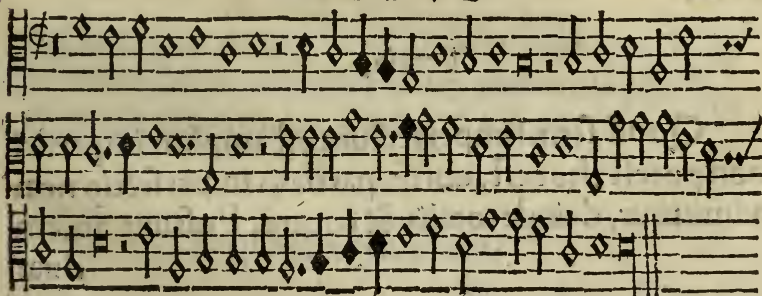
DISCANTVS



BASSVS



ALTVS



Etſi de imperfectione nullum certius præceptum tradi poteſt, quàm ut accuratè obſeruentur punctus diuiſionis & numerus ternarius, his enim facilè depræhenditur, quorſum quæq; nota minor referenda ſit: tamen quaſdam regulas tradi neceſſe erit, ut eò citius ad perfectam eius cognitionem ſtudioſi perueniant. Itaq; primum regulas generales præmittam, quas deinde ſpeciales ſequentur.

Regulæ generales

Prima.

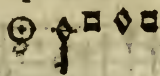
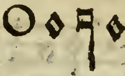
Omnis figura imperficitur à minori, cum anteriori, tum poſteriori parte, uel etiam ab utraq;. Quare ſimilis ſimilem non imperficit, neq; maior minorẽ.

Secunda.

Propinqua pars notæ alicuius maioris aufert ei tertiam partem, remota uerò tantum quantum ipſa ualet.

Tertia.

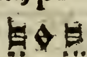
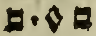
Quod ſemel imperfectum eſt amplius imperfici non poteſt, hoc eſt, ubi fit partialis imperfectio non admittitur, deinde totalis, & contra. Poſsunt autem duæ

duæ partiales imperfectiones in eadem nota maiore accidere, ut  Item 

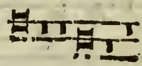
Quarta

Pauſa non imperficitur ſed imperficit. Ita etiam ſimilis ante ſimilem non poteſt imperfici,ut,  ſed imperfectio transfertur ad ultimam.

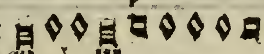
Quinta.

Minor inter duas maiores poſita, præcedentem & non ſequentem imperficit ,ut  niſi punctus interpoſitus contrariũ doceat, ut  uel 

Sexta.

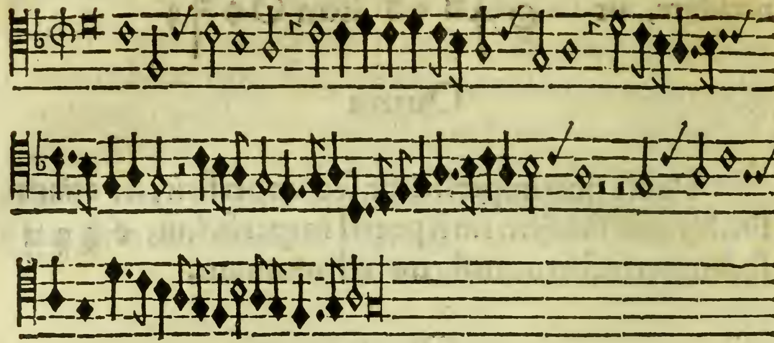
Duæ partes propinquæ alicuius figuræ ſimul poſitæ,niſi punctualis diuiſio impediat,nõ imperficiunt, ſed duæ remotæ,uel una propinqua,ut 

Septima.

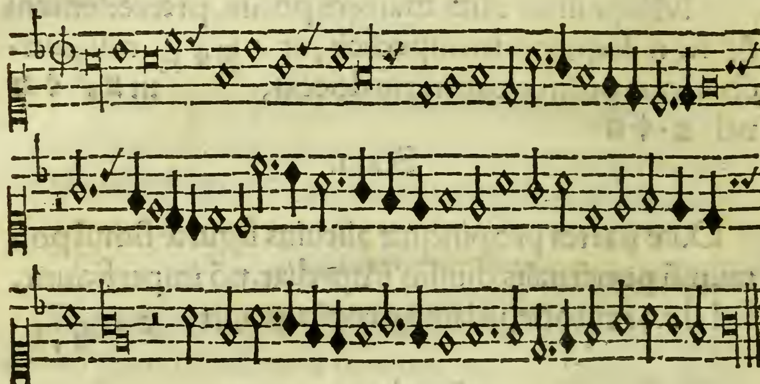
Duæ aut tres minores notulæ propinquæ duabus maioribus interpoſitæ abſq; diuiſionis puncto, nullam imperficiunt,ut 

Sequitur exemplum.

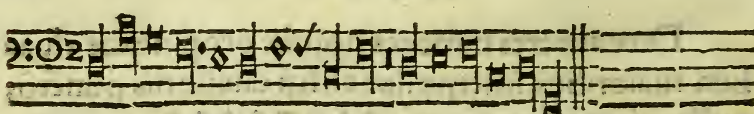
TENOR.



DISCANTVS.



BASSVS



Regulæ ſpeciales.

Prima.

In modo maiore perfecto maxima imperficitur à longa, longa â breui, breuis autem â ſemibreui, quia ibi concurrunt, ut ſupra dictum eſt, modi perfecti maior & minor, atq; tempus perfectum.

Secunda.

In modo maiore imperfecto breuis imperficitur à ſemibreui, quia ſimul tempus perfectum compræhendit propter numerum ternarium ſemicirculo additum.

Tertia.

In modo minore perfecto longa imperficitur à breui.

Quarta.

In tempore perfecto breuis imperficitur â ſemibreui.

Quinta.

In prolatione maiore temporis perfecti, breuis à ſemibreui imperficitur, & ſemibreuis à minima, quia punctus in ſigno temporis perfecti ponitur. In prolatione uerò maiore temporis imperfecti, tantum ſemibreuis à minima imperficitur, propter punctum in ſemicirculo poſitum. Hæ regulæ de imperfectione totali traduntur, & de his figuris, quæ eſſentialem habent in ſe perfectionem, hoc eſt, quæ præciſe menſu-

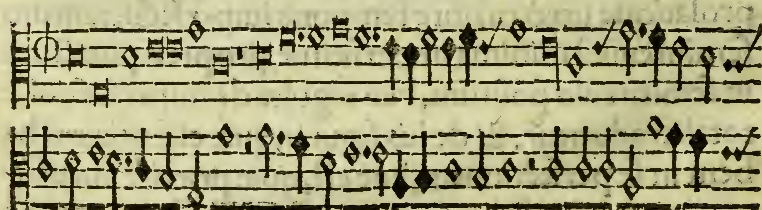
rantur tribus minoribus ſed propinquis. Admittunt quoq; eædem figuræ partialē imperfectionem, quando illis minores notæ non propinquæ adduntur. Hoc autem obſeruabis diligenter & alias figuras, quarum nulla iam facta eſt mentio, tantum in iiſdem ſignis poſſe imperfici partialiter, ac eas modò, quæ propter minores figuras ternario menſuratas perfectionem habent accidentalem, quia nō poſſunt in tres minores propinquas reſolui.

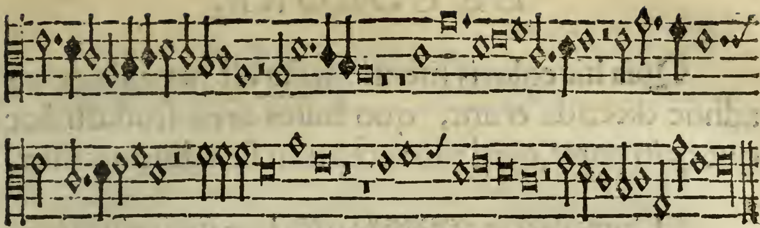
Exemplum.

DISCANTVS.

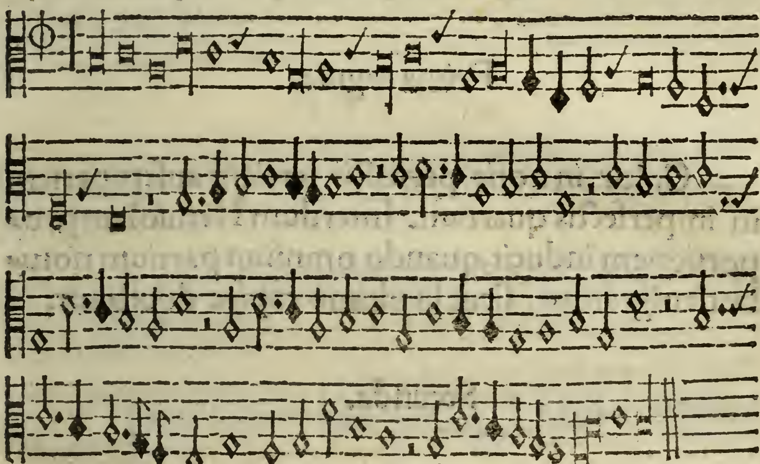


ALTVS.

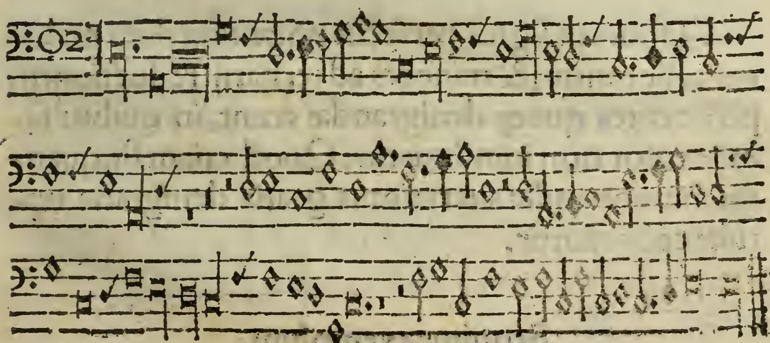




ALTVS.



BASSVS.



Quia hic coloris mentio facta eſt, paucula de eo adhuc dicenda erunt, quo huius artis ſtudioſi hac quoq; in parte, quid uſu receptum ſit, admoneantur.

Complectar autem totum hoc negotium breuibus aliquot regulis atq; exemplis ſequentibus.

Prima regula.

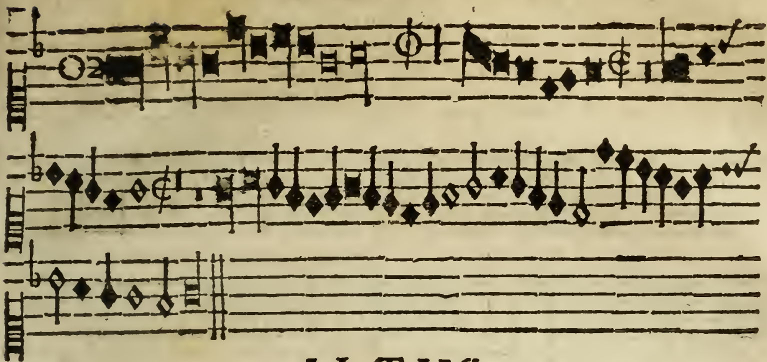
Color in notis perfectis tertiam aufert partem in imperfectis quartam. Interdum Hemiolam proportionem inducit, quando omnium partium notulæ denigrantur, ſicut in ultimo capite docebitur.

Secunda.

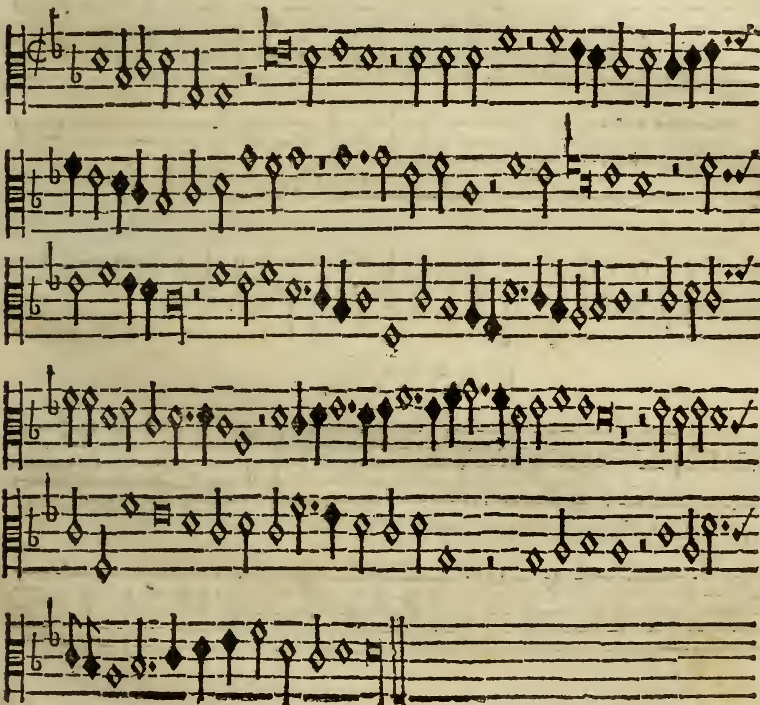
Quoties in ſignis perfectis notæ quædam maiores collorantur, & minores ad ternarij reductionem pertinentes quoq; denigrandæ erunt, in quibus tamen ualor non imminuetur. Quod etiam fit, quando ammouendæ alterationis gratia denigratæ notulæ collocantur.

Sequitur exemplum.

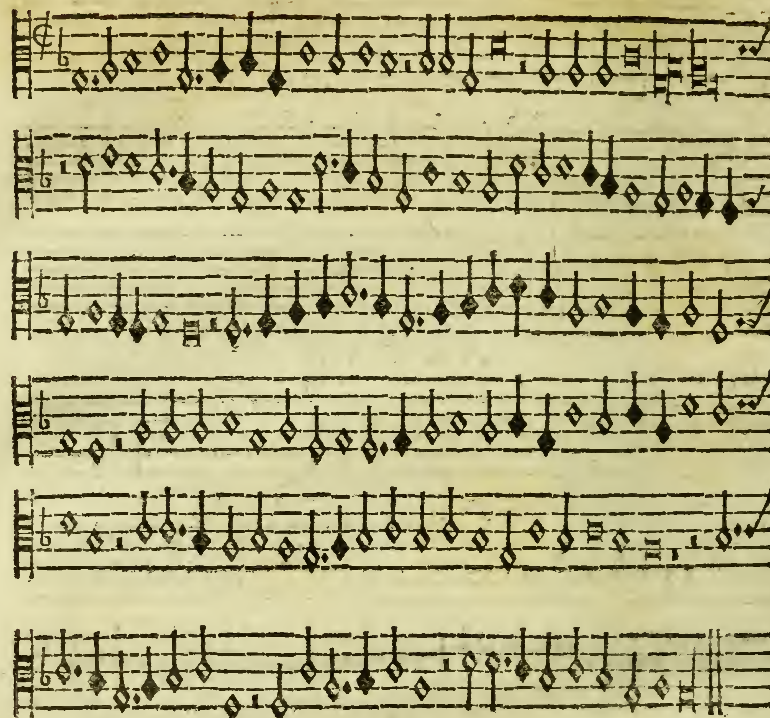
DISCANTVS.



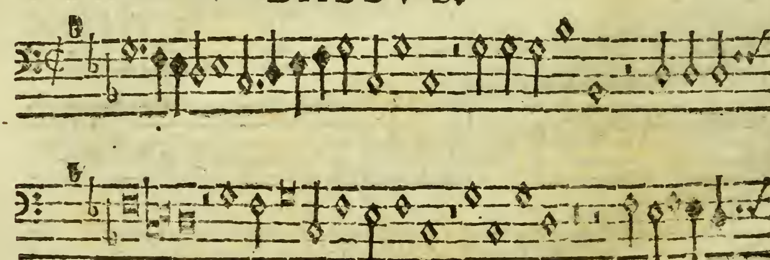
ALTVS

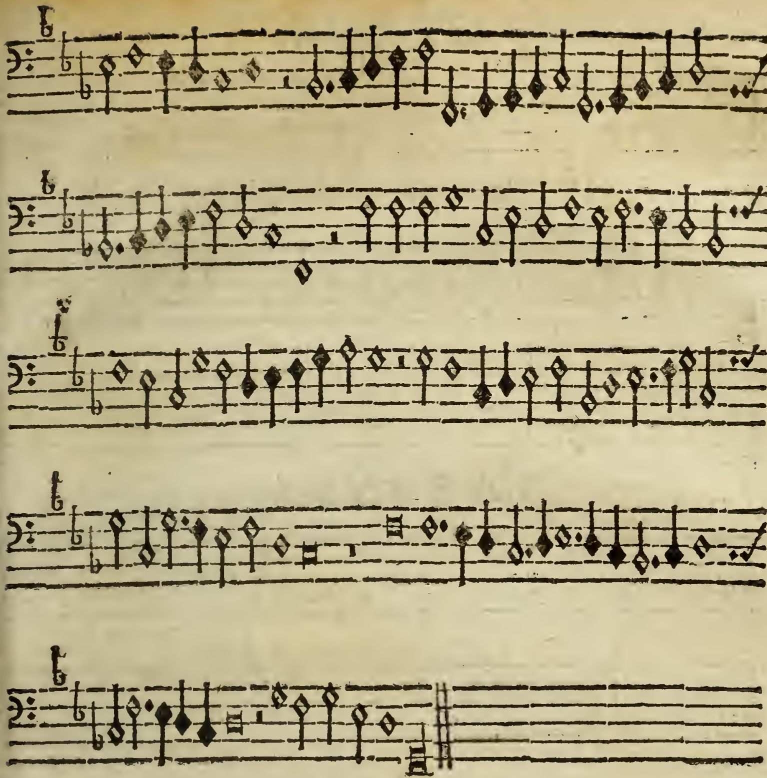


TENOR.



BASSVS.



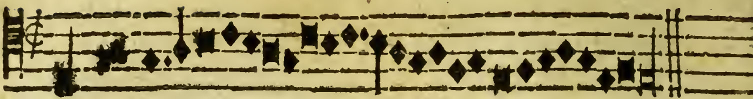


Tertia.

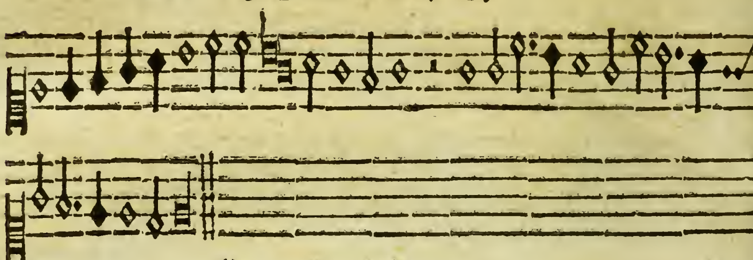
In figuris imperfectis,quando in una tantum can-tilenæ parte omnes notæ ſunt denigratæ,communi Muſicorum ſententia duplam proportionem efficiunt.

Sequitur exemplum.

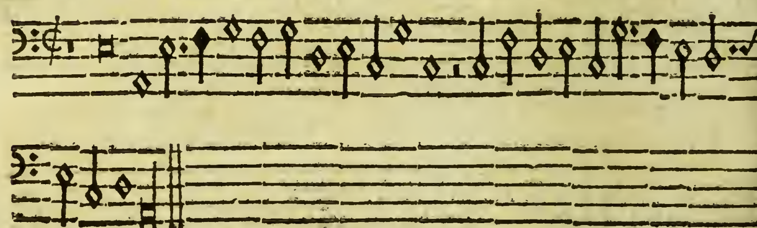
TENOR.



DISCANTVS.



BASSVS



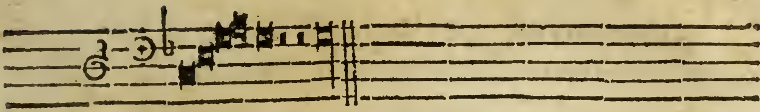
Quarta.

Interdum etiam uſu uenire ſolet, quòd tantum dimidia & poſtrema notarum pars coloratur, quando id fit in figuris perfectis prior pars manet perfecta, altera uerò erit imperfecta. In imperfectis autem figuris in priori parte priſtina erit quantitas, in poſteriori quartam partem, ſicut ſupra dictum eſt, aufert.

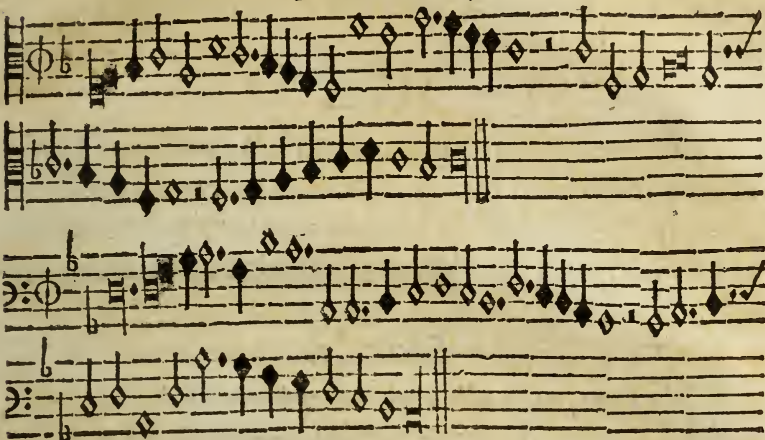
Exemplum

Exemplum Heynrici Iſaci.

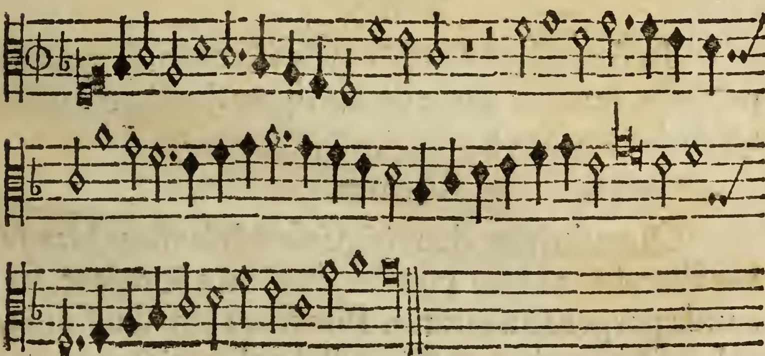
DISCANTVS



TENOR.



ALTVS.



CAPVT OCTAVVM
de alteratione.

Alteratio eſt notulæ duplicatio in ualore, quando ad ternarij numeri perfectionem aliquid deeſt.

Quatuor ſunt notæ alterabiles, Longa, Breuis, Semibreuis, Minima, de quibus hæ traduntur regulæ

Prima.

Alteratio nuſquam eſt, niſi in gradibus perfectis, tantum ideo inuenta ut ternaria ratio conſtaret. Atq; in modo maiore longa alteratur, in minore breuis, In tempore ſemibreuis, In prolatione uerò minima.

Secunda.

Notam, quæ alterari debet inter maiores locari, aut diuiſionis puncto indicari oportet. Sed his deficientibus ſcias nullum alterationi locum eſſe.

Tertia.

In ſecundam ſemper cadit alteratio, & non in primam, quare & altera dicitur, quia duplicatur uel ſe ipſam bis continet.

Quarta.

Quando inter duas imperfectibiles duæ locantur alterabiles abſq; puncto diuiſionis & colore, ſecunda perpetuò alteratur. Punctus enim diuiſionis, color, & ternaria perfectio tollunt alterationem.

Quinta

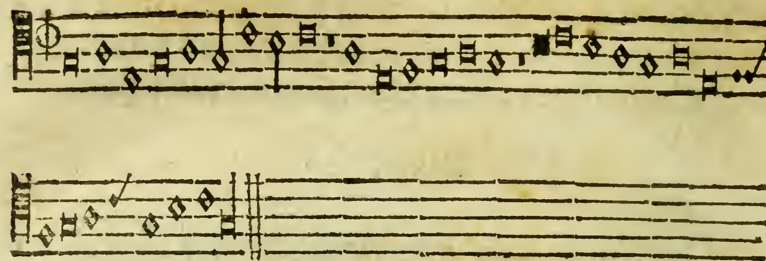
Inter duas figuras perfectas, pauſa cum ſua notula locata, ſi primum ponitur pauſa, tum nota alteratur: ſin pauſa ſequitur notam, alteratio non habet locum, quia notæ alterantur tantum, non pauſæ.

Sexta.

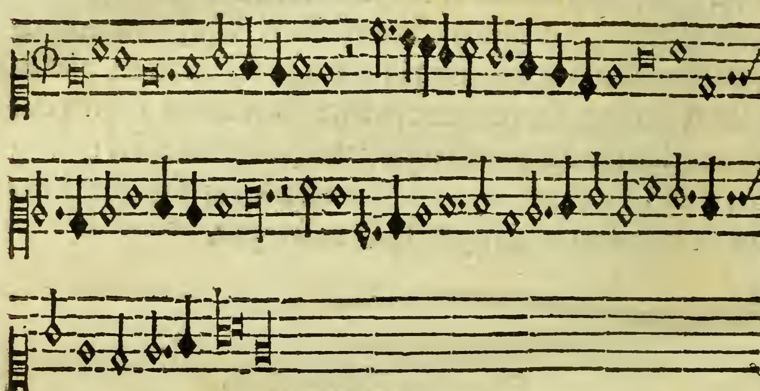
Cum inter duas imperfectibiles tres alterabiles ponuntur abſq; diuiſionis puncto, tum nulla earum alteratur, neq; maiores imperficiuntur, eò quod numerus ternarius ubiq; eſt perfectus. Quoties autem punctus diuiſionis inter primam & ſecundam alterabilem poſitus fuerit, tunc prima alterabilis maiorem præcedentem imperficit, & tertia alteratur. Id quoq; fit, quando punctum diuiſionis plures figuras diuidit & tamen duas ſuperfluas relinquit.

Sequitur Exemplum.

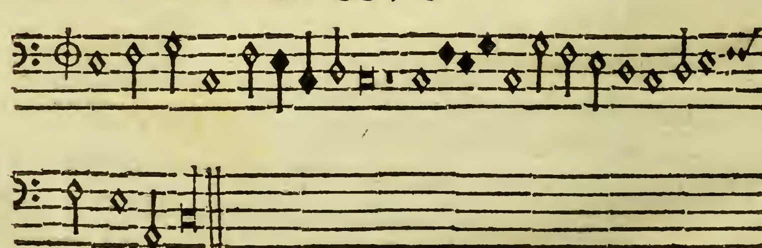
TENOR.



DISCANTVS.



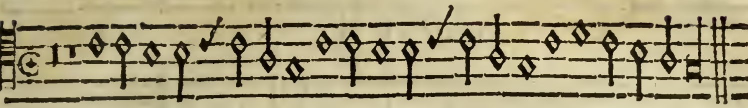
BASSVS



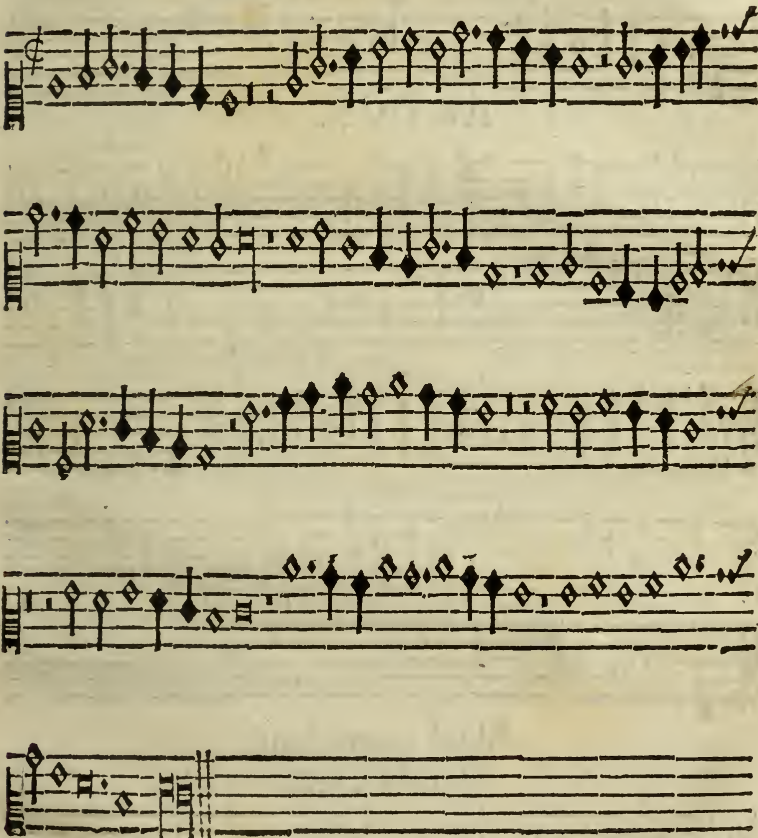
Aliud

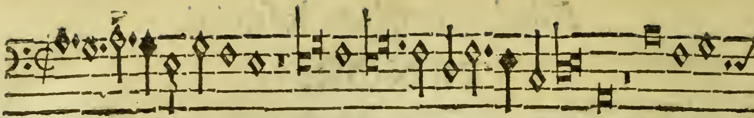
Aliud exemplum Ioſquini.

TENOR.

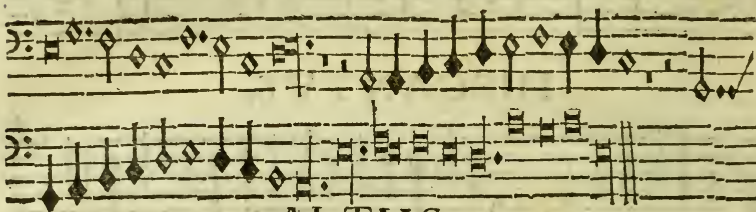


DISCANTVS.

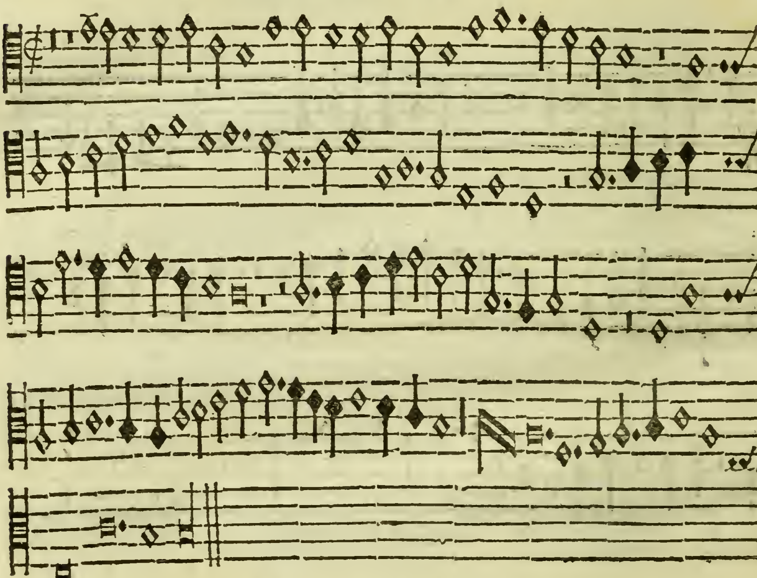




BASSVS

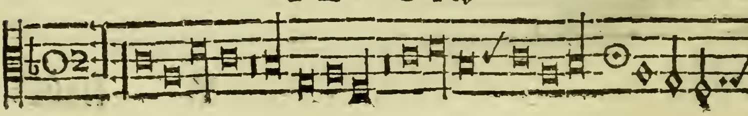


ALTVS.

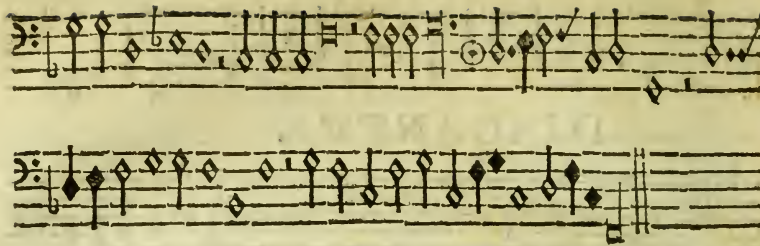


Aliud exemplum.

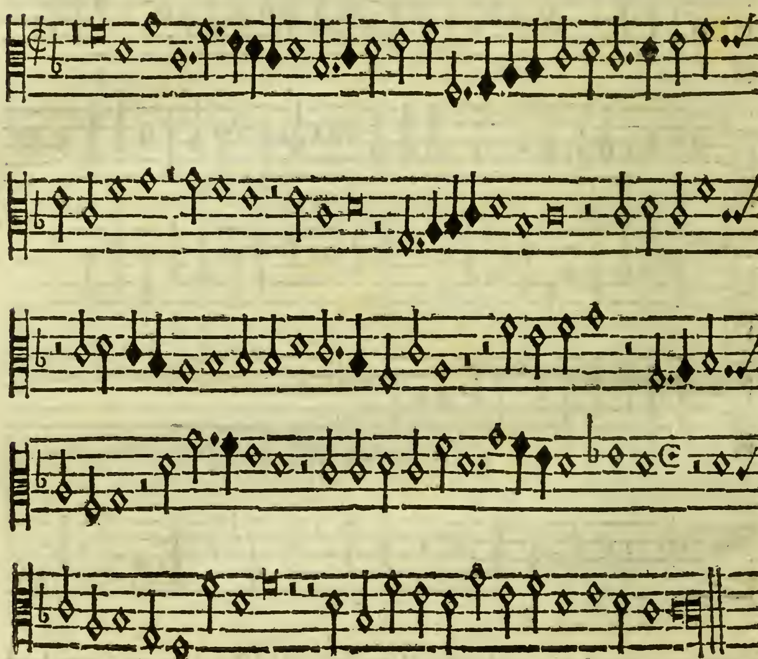
TENOR.




DISCANTVS.
BASSVS



ALTVS



CAPVT NONVM de proportionibus.

Proportio eſt duarum quantitatum ad inuicem facta comparatio. Sed cum omnis quantitas ad alteram collata ſit ei æqualis aut inæqualis, duplex eſt proportio: Aequalitatis & Inæqualitatis.

Aequalitatis proportio, eſt duarum æqualium quantitatum collatio ut 2 ad 2. De qua hoc loco nihil dicitur, quia reſpicit cantica eadem ſigna in omnibus uocibus habentia, in quibus prorſus nulla accidit differentia.

Inæqualitatis proportio eſt, quando duæ inæquales quantitates inter ſe conferuntur. Hæc fit in cantilenis notarum quantitatem uariantibus, propter diuerſa ſigna. Atq; duplex eſt.

Maioris, & Minoris inæqualitatis.

Maioris inæqualitatis proportio eſt numeri maioris ad minorem relatio ut 4 ad 2. In qua notularũ ac pauſarum ualores diminuuntur, ſecundum ipſius proportionis denominationem.

Minoris inæqualitatis proportio eſt, quando numerus minor maiori comparatur ut 2 ad 4. At hîc figuræ augentur iuxta eandem proportionis denominationem.

Cum autem ex multis proportionum ſpeciebus

paucæ ſint uſitatæ, non omnes ſed eas tantum, quarum hoc noſtro ſœculo in eruditorum Symphoniſtarum cantilenis aliquis exiſtit uſus, indicare libet. Reliquas uerò diuiſiones & definitiones proportionum exactè ſcire deſiderans, alios conſulat qui copioſius eam rem tractarunt. Sunt autem maioris inæqualitatis proportiones in uſu ex genere multiplici, dupla, tripla, quadrupla. Ex genere ſuperparticulari ſeſquialtera & ſeſquitertia. De reliquis tribus proportionum generibus, quia uſus earum in cantilenis non facilè poteſt oſtendi, nihil hoc loco dicemus.

Regulæ de proporionibus.

1 Omnis proportio per ſigna aut proportionem contrariam deſtruitur, ut interpoſitio ſubduplæ tollit duplam, & ſic de alijs.

2 Proportio non tantum pauſas, ſed etiam notas reſpicit.

3 Alteratio & imperfectio ijs tantum inſunt proportionibus, quæ in gradibus perfectis fiunt.

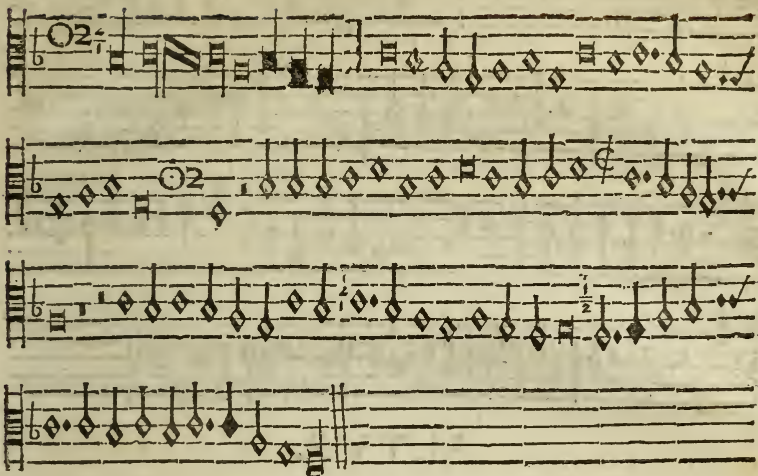
DE DVPLA PROPORTIONE.

Dupla eſt quoties in cantu figurarum ualor duplo minuitur, ita ut duæ eiuſdem ſpeciei figuræ unius ualori reſpondeant. Cognoſcitur autem quando maior numerus minorem bis continet, ut $\frac{2}{1}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{8}{4}$ &c.

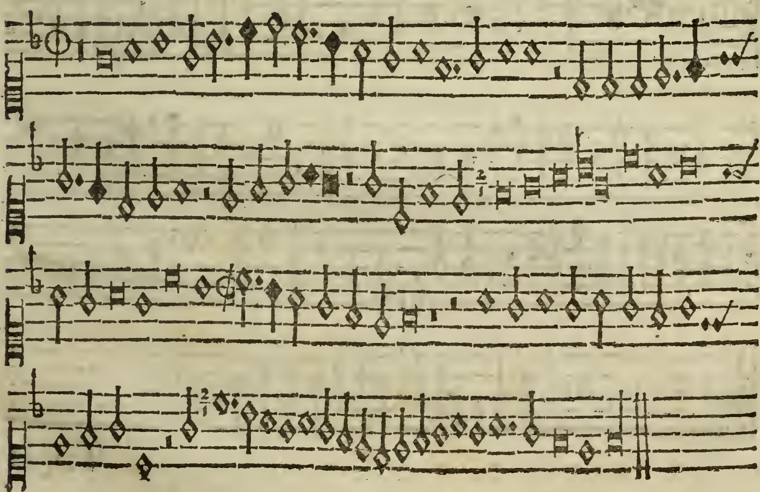
Exem-

Exemplum.

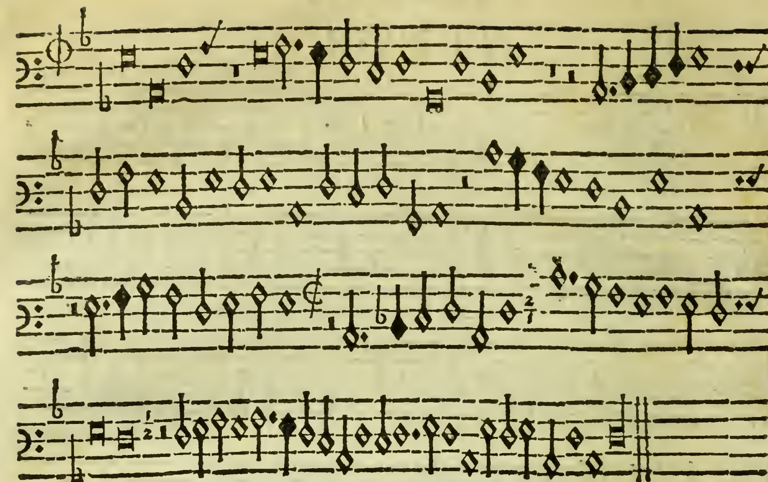
TENOR.



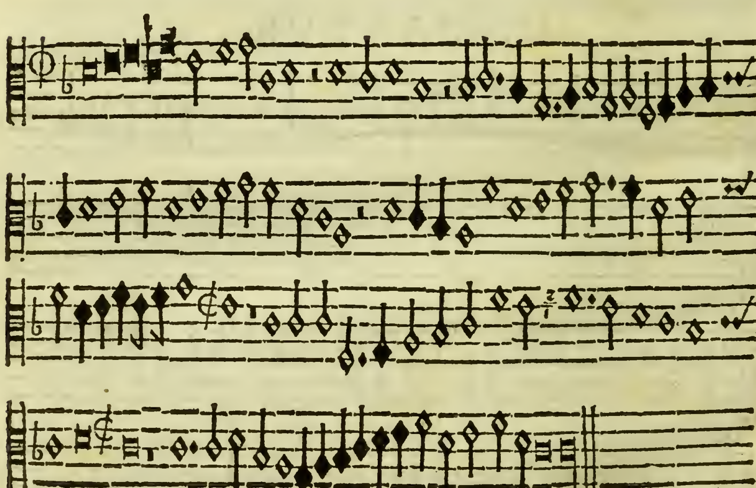
DISCANTVS.



BASSVS



ALTVS.

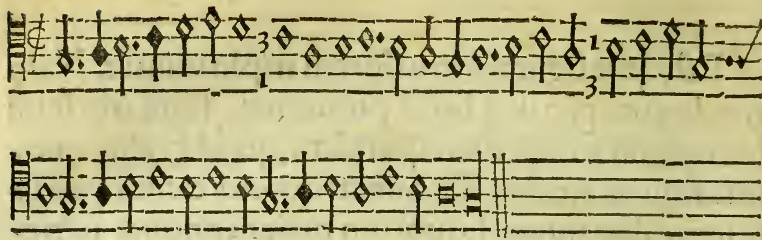


TRIPLA PROPORTIO.

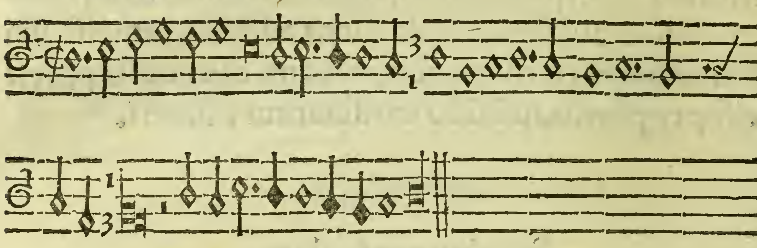
Eſt, quæ figurarum ualorem triplo minuit. Nam tres breues pro una breui ponuntur. Item tres ſemibreues uni ſemibreui reſpondent, quod in alijs quoque figuris accidit. Fit autem quoties cantui præfiguntur duo numeri, quorum maior continet minorem ter, ut $\frac{3}{1}$ $\frac{6}{2}$ $\frac{9}{3}$. Obſeruabis autem hanc proportionem quoqꝫ ſignificari, quando numerus ternarius circulo aut ſemicirculo fuerit additus, tametſi malim unitatem ternario ſuppoſitam, quia nulla poteſt eſſe proportio, niſi duo conferantur numeri.

Sequitur exemplum.

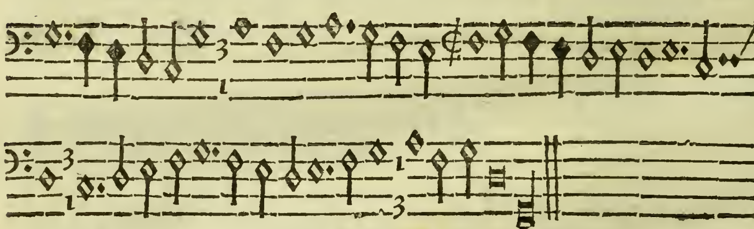
TENOR.



DISCANTVS.

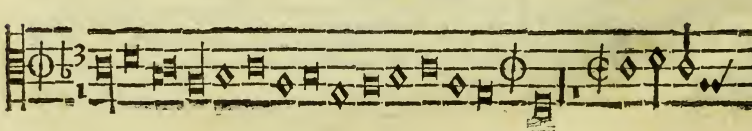


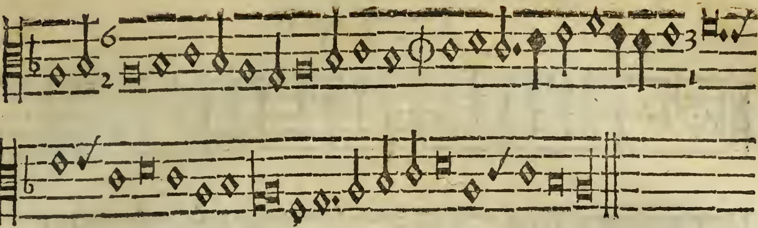
BASSVS



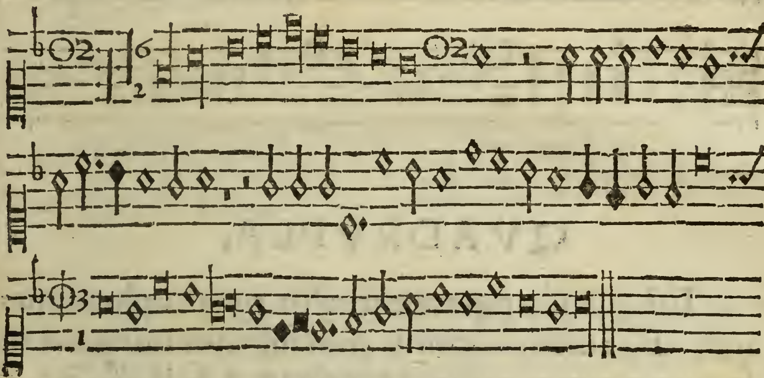
Aliud exemplum.

TENOR.

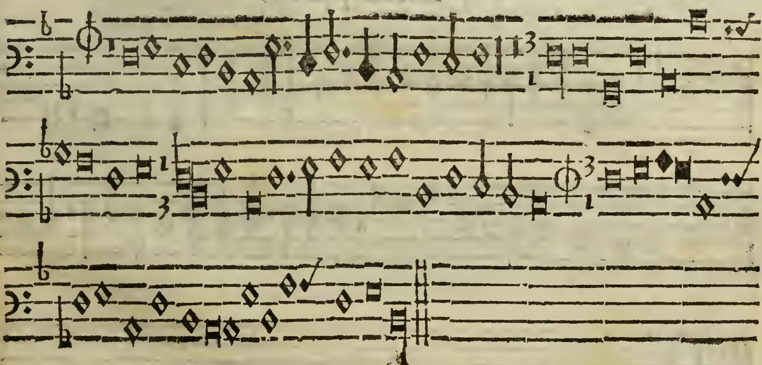




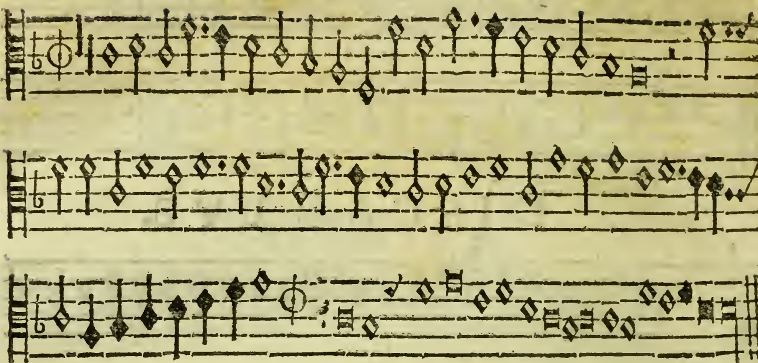
DISCANTVS.



BASSVS.



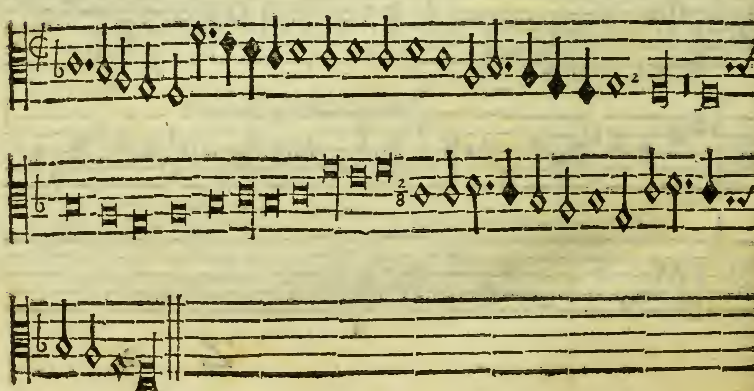
ALTVS



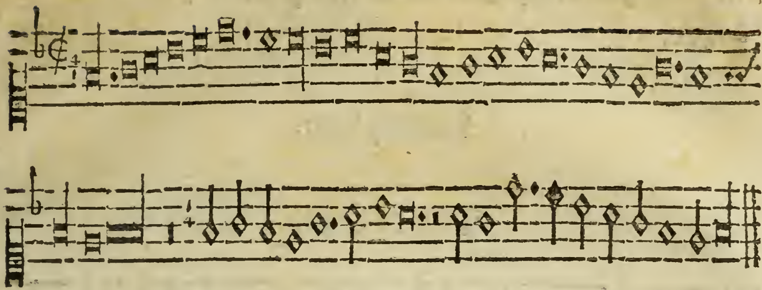
QVADRVPLA.

Eſt quando figurarum ualor quadruplo minuitur. Fit autem in cantu, cum ſuperior numerus inferiorem quater compræhendit ut $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{3}$ $\frac{16}{4}$ &c.

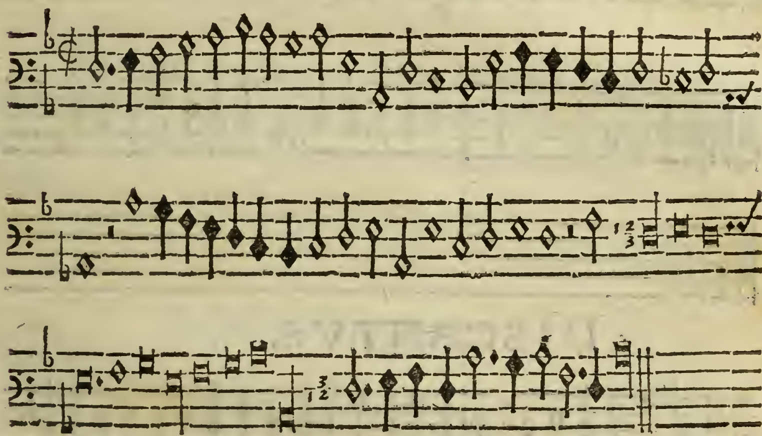
Exemplum.



DISCANTVS



BASSVS.



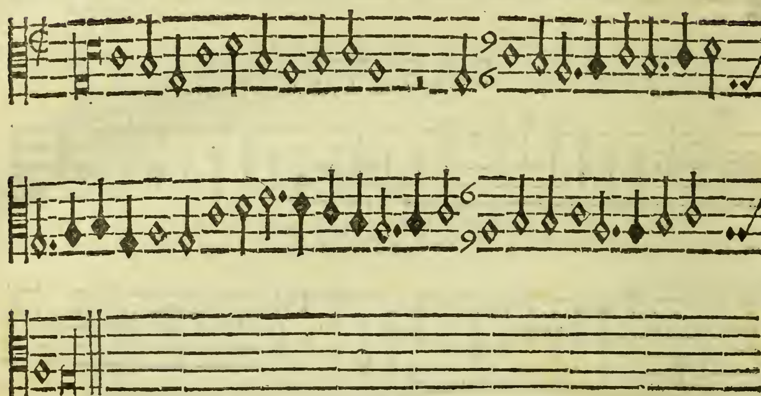
SESQVIALTERA

Eſt, in qua tres notæ contra duas ſibi ſpecie ſimiles proferuntur. Cognoſcitur autem quoties numerus maior minorem ſemel continet, atq; inſuper

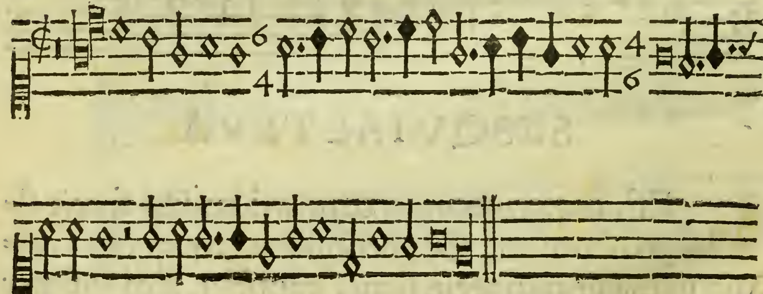
alteram, hoc eſt, dimidiam eius partem, ut $\frac{3}{2}$ $\frac{6}{4}$ $\frac{9}{6}$ $\frac{12}{8}$ &c.

Exemplum.

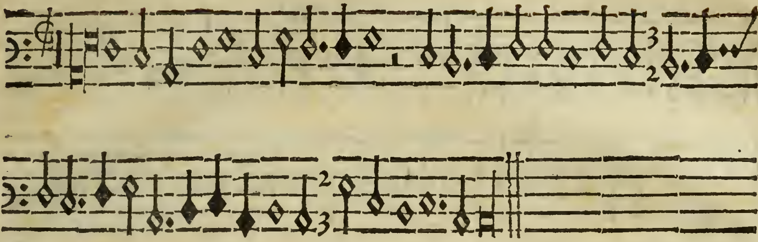
TENOR.



DISCANTVS.



BASSVS.

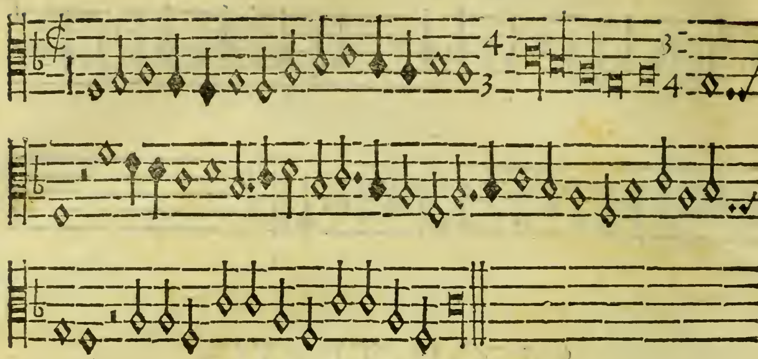


SESQVITERTIA

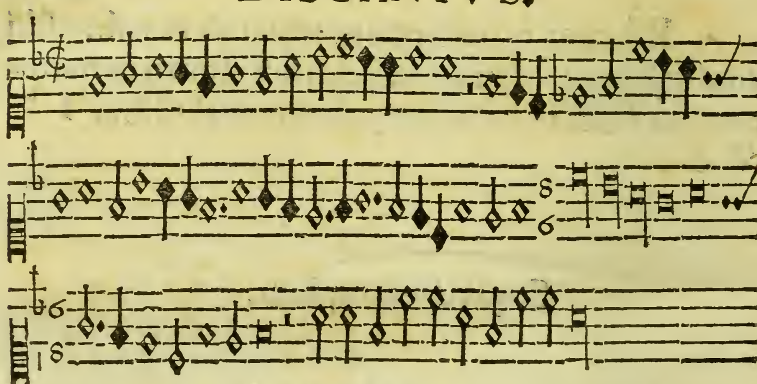
Eſt,cum quatuor notæ æquiualent tribus ſibi conſimilibus : Fitq́; quando maior numerus minorem in ſe,& tertiam eius partem concludit,ut $\frac{4}{3}$ $\frac{8}{6}$ $\frac{12}{9}$ &c.

Sequitur exemplum.

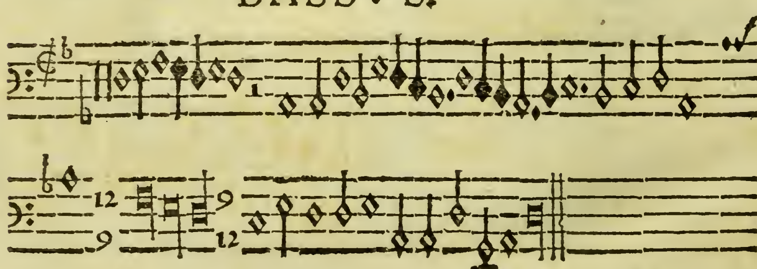
TENOR.



DISCANTVS.



BASSVS.



Hemiola

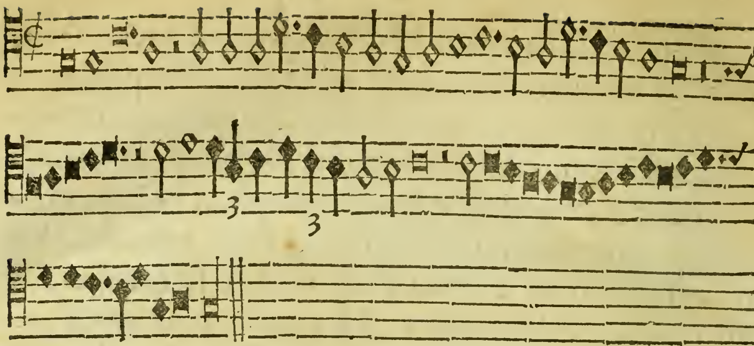
HEMIOLA

Annumerant etiam Hemiolam proportionibus, quæ ut nomen refert nihil aliud eſt ac ſeſquialtera. Quidam autem uolunt Hemiolam proportionem ſignificari cum notæ denigratæ æqualiter in omnibus cantilenæ partibus procedunt, ſicut paſsim in exemplis authorum uidere licet. Atq; canuntur hic tres quoq; notæ contra duas ſicut in ſeſquialtera, à qua tantum colore differt. Huc etiam commodè referri puto, quando breuis & ſemibreuis coloratæ coniunguntur & ſemibreuis minimæ ualorem habet, ut ▪ ◆ pro ◇. ◇. Item quando ternarius numerus denigratis quibuſdam notis ſubijcitur.

Sequitur exemplum.

a Tenor

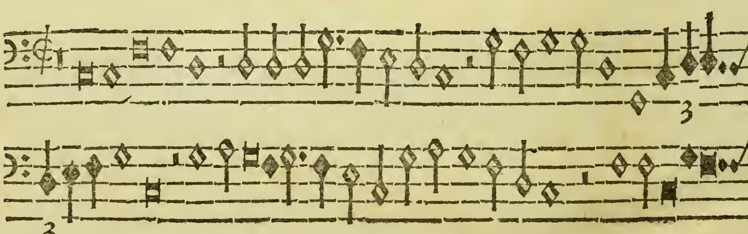
TENOR.



DISCANTVS.

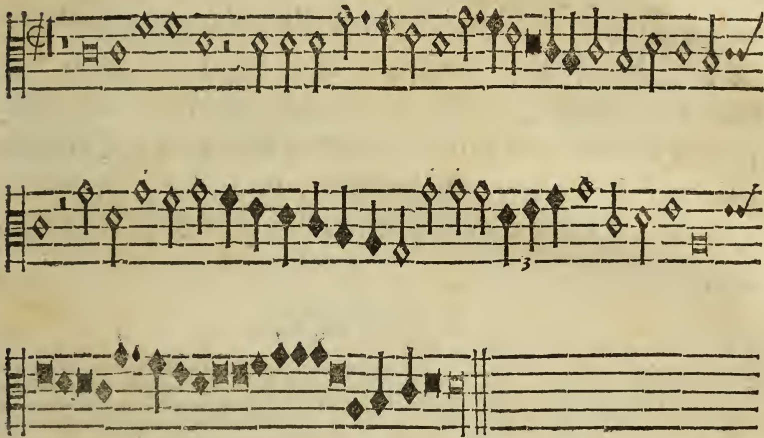


BASSVS



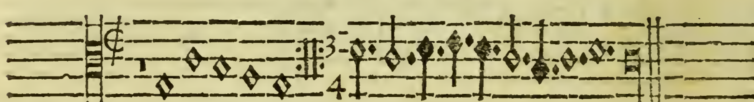


ALTVS.



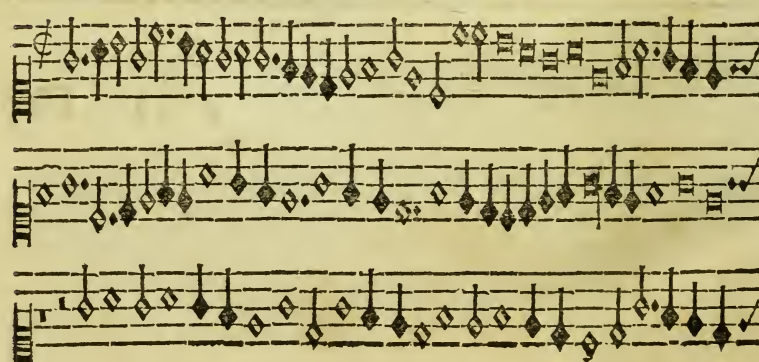
Huc uſq; recenſui proportiones maioris inæquali tatis, quæ ſunt uſitatiſsimæ, cæteras quidem lubens omitto, quia nullũ in canendo habent uſum, Reſtant autem adhuc proportiones minoris inæqualitatis, in quibus inferior numerus ſemper ſuperiorem quan titate ſuperat, Atq; proportionum ſuperiorum nomina retinẽt, niſi quòd præpoſitio ſub præponitur, ut $\frac{1}{2}$ ſubdupla $\frac{1}{3}$ ſubtripla &c. Scias autem in his toties notulas & pauſas in ſe multiplicari, quoties ſuperior numerus ab inferiori continetur, ut in ſubdupla omnes figuræ duplicantur, in ſubtripla, triplicantur &c. Quod ex ſequenti exemplo facilimê patebit.

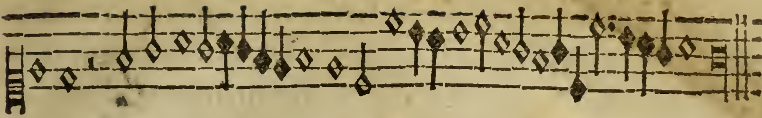
TENOR.



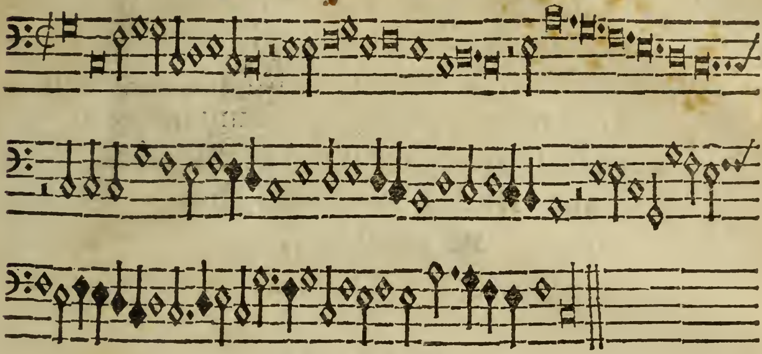
Primo per $\frac{2}{3}$ Secũdo per $\frac{1}{2}$ Tertio per $\frac{1}{3}$ Quarto per $\frac{1}{4}$

DISCANTVS.

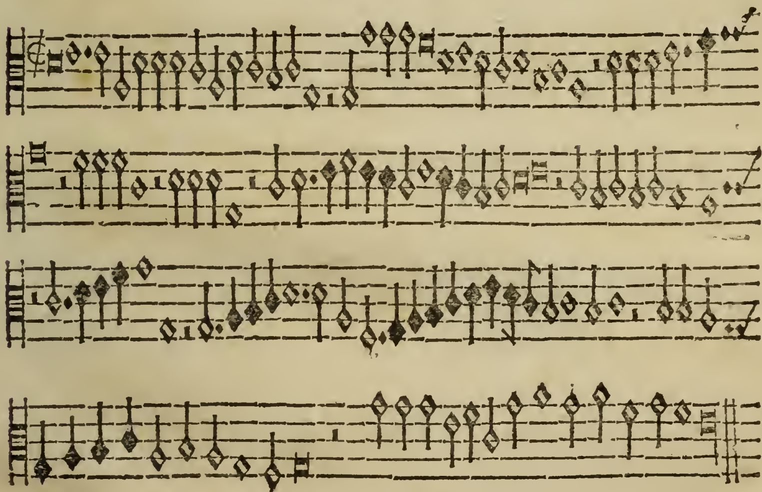




BASSVS



ALTVS.



Habes hic candide Lector, Muſicæ Practicæ præcepta uſitatiſsima, bona fide à me collecta, exemplisq́ illuſtrata. Quæ ſi diligenter memoriæ mandaueris ac repetiueris, nihil dubito, quin alios Muſicos libellos tuo Marte ſis intellecturus. Deinde etiã exemplorũ copia tibi proderit, quò & alias eruditas Muſicorum cantilenas facilimê iuxta hanc normam præſcriptam canere poſsis. Tuum itaq́ erit hanc noſtram operam, tuis ut inſeruiretur ſtudijs ſuſceptam, boni conſulere.

[May, 1884, 20,000]

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